

Original Music Soundtracks for Motion Pictures and TV

FILM SCORE

VOLUME 5, NUMBER 6



SUMMER MOVIE ROUND-UP

Old-fashioned fun
with the season's
hits and misses

THE NUTTY COMPOSER

David Newman
at the podium

MUSICIANS FOR HIRE

How agents
promote composers

POCKET REVIEWS

A double dose



\$4.95 U.S. • \$5.95 Canada





What's the shortest distance between a filmmaker and a musician?

CMJ FilmFest 2000

The movies. The music. The connection.

October 19-22, New York City

Deadline for entries: September 1

General information: 646.485.6596

Sponsorship opportunities: 646.485.6508

www.cmj.com/Marathon



In Association with CMJ Music Marathon & MusicFest

A CMJ Network Event

CONTENTS

FILM SCORETM MONTHLY

JULY 2000

new column

21 Session Notes

The first installment of a new column that gives a control-room view of a scoring session in progress. This month: Backstage with *King of the Hill*.

By Tim Curran

interview

22 The Nutty Composer

David Newman's the king of comedy. But after *The Klumps* and *Bedazzled*, he's looking to step off the throne. Plus, some thoughts about his place in the Newman family legacy.

By Daniel Schweiger

cover story

24 Summer Movie Soundtracks

This season, mediocrity sounds like genius. Our senior editor puts his ear to the screen to size up the would-be blockbusters and surprise treats of the long hot summer.

By Jeff Bond

feature

30 Agent History X

In Part 3 of our in-depth look at the history of artist representation in the film music industry, we examine about how agents tailor game plans for their clients, and how buyers select composers.

By Jeff Bond

2 Editorial

Half Year at the Masthead.

4 News

Jerry Fielding, & Groucho, *Star Trek*, and more.

5 Record Label Round-up

What's on the way.

6 Now Playing

Movies and CDs in release.

8 Concerts

Live performances around the globe.

11 Upcoming Film Assignments

Who's writing what for whom.

15 Mail Bag

Herrmann's Journey.

19 Downbeat

Stuck in the Middle.

34 Score

CD reviews including: *X-Men*, *The Perfect Storm*, *The Patriot* and more.

42 Pocket Reviews

Attention Deficit Disc Honors.

45 Score Internationale

Spacemen, Pussycats and Corpses Galore!

17 Reader Ads

37 Marketplace



Rock stars write underscore, and other heresies.
page 19



Is success at scoring comedy a Faustian bargain?
page 22



'60s space kitsch makes a comeback.
page 45

Film Score Monthly (ISSN 1077-4289) is published monthly for \$36.95 per year by Vineyard Haven LLC, 8503 Washington Blvd, Culver City, CA 90232. Periodicals postage paid at Culver City, CA and additional mailing offices. POSTMASTER: Send Address changes to Film Score Monthly, 8503 Washington Blvd, Culver City, CA 90232

ON THE COVER: "GOOD OLD-FASHIONED SUMMER FUN" JENNIFER LOPEZ IN *THE CELL*,
ARTWORK ©2000 NEW LINE CINEMA.
DRIVE-IN PHOTO COURTESY PHOTOFEST.

editorial staff

EDITOR & PUBLISHER

Lukas Kendall

SENIOR EDITOR

Jeff Bond

MANAGING EDITOR

Tim Curran

DEPARTMENTS EDITOR

Jonathan Z. Kaplan

DESIGN DIRECTOR

Joe Sikoryak

CONTRIBUTING WRITERS

John Bender

A.K. Benjamin

Jason Comerford

Martin Dougherty

Andy Dursin

Jason Foster

Daniel Schweiger

James Southall

Chris Stravakis

COPYEDITOR

Steve Gilmartin

THANKS TO

B.A. Vimtrup

business staff

ASSOCIATE PUBLISHER

Chelo Avila

EDITORIAL & SUBSCRIPTIONS

8503 Washington Blvd
Culver City, CA 90232

PH. 310-253-9595

FAX 310-253-9588

E-MAIL fsm@filmscoremonthly.com

SALES & MARKETING MANAGER

Bob Hebert

ADVERTISING

8503 Washington Blvd
Culver City, CA 90232

PH. 323-962-6077

FAX 310-253-9588

SUPERVISING MAIL ORDER HANDLER

Mailman Al

OUR WEBSITE

Is updated five times weekly!

Point your browser at:

WWW.FILMSCOREMONTHLY.COM

© 2000 Vineyard Haven LLC.

PRINTED IN THE U.S.A.

Half Year at the Masthead

TIME TO CHECK IN WITH THE READERSHIP (AND REALITY).

Hey, I'll admit, last month's 10th anniversary may be just slightly more impressive than me hitting my six-month mark with the magazine, but now seems as good a time as any to reflect on a few things I've learned since I came here.

First, no matter how desperate you get for lunch, don't try finding it in Culver City. You'll end up with a Hostess fruit pie and a bottle of Beefeater. Enough said.

Having been an *FSM* reader for five years before working here, I thought I had a pretty good idea of the magazine's audience. I figured it was made up of film music fans, film fans, working composers, aspiring composers

and maybe a few students. I was generally right, which made most of the ideas I had for the magazine appropriate. But while I may have correctly identified the demographics, I had no idea of the personalities behind them. I mean, damn, you film music fans are passionate, to say the least. I might go so far as to say a few of you are downright nuts, but that might not have any connection to your love of film music, so I won't judge.

It's that passion that drives the emphatic letters we publish in Mailbag every month. Maybe C.H. Levenson is a pompous bag of wind, but I'll bet most of you enjoyed reading the sparring matches as much as we enjoyed printing them. If it weren't for people having strong opinions like that, we wouldn't have a dialogue, we probably wouldn't have *FSM* and we'd all be really bored. And C.H. just happens to be the most memorable example in recent months; there are countless others, this issue included.

It's that passion that drives the film music recording industry. It's a tightly knit community, for sure: competitive on one hand, supportive on the other. And I'm not talking about the huge corporate labels; I'm talking about the people who devote their lives to the

preservation of film music, who spend their days remastering old tapes or producing new recordings of older scores. It's certainly not profit that motivates them. It's passion.

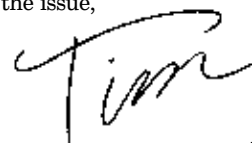
And that's what drives the magazine, too. *Film Score Monthly* started as a labor of love for Lukas 10 years ago, and it remains that today, perhaps even more so. People conduct interviews and write articles, reviews and Downbeats simply because they love to do it. That was a side of the film music mania I didn't think about. Six months ago, I had all these great ideas for articles that I wanted to do right away; but frankly, I'm still making room for stories that were backlogged when I came on—not to mention the monthly solicitations from people who want to write for the magazine.

Not that we haven't put any of our new ideas into action. We started Pocket Reviews, which has gotten a great response from readers so far. This month, we're debuting Session Notes, a candid look at scoring sessions here in L.A. (or anywhere else if anyone's interested in contributing). And as far as the nude Herrmann centerfold, I couldn't be prouder.

So sure, you may never catch me posting an angry message on rec.music.movies. And my appetite for the world's most obscure soundtracks is admittedly far below that of the average *FSM* reader. Still, I've certainly come to appreciate (and enjoy) the idiosyncrasies of film music fandom. Ultimately, it makes for a better magazine—and to me, that's the whole point.

As always, feel free to email me with your comments. Unless they're negative, in which case email Jon.

Enjoy the issue,



Tim Curran
Managing Editor

Oh, the places he's been,
the people he's seen—
and not just in beautiful
downtown Culver City!

THE UNDEFEATED

By Hugo Montenegro



TWO ORIGINAL SCORES ON ONE CD

When the Western Went Wild

In the late 1960s, America's most popular and enduring genre went nova. This was, to say the least, a final burst of freaky creativity—good and bad—from a fading genre, bringing revisionism, surrealism, dinosaurs, and even Elvis Presley to the “cowboy” movie. The western was undergoing radical change and experimentation, and we present two never-before-available scores from that period. Both were produced by 20th Century-Fox with top-line casts: John Wayne and Rock Hudson in *The Undeclared*; Paul Newman and a sturdy ensemble in *Hombre*.

The Undeclared is a sprawling escapist western involving Civil War factions, Mexican politics, bandits, mustangs and brawls—typical Duke fare, but with updated scope and ambitions. The score, by Hugo Montenegro, is a long, showy score steeped in tradition yet with a pop gleam in its eye; it features reams of deceptively simple yet memorable the-

matic material. Its terrific main theme could easily be at home in a modern-day NFL broadcast.

In contrast, *Hombre* is a sober portrait of human interaction and prejudice, re-teaming Newman with a filmmaker of great deliberate craft, director Martin Ritt. David Rose, who scored pop song hits with “The Stripper” and “Holiday for Strings,” wrote a short, sparse score that we have collected into longer suite-form tracks; the music presents a meaningful and melodic echo of the story’s quiet deliberations.

Together, these scores add up to a CD chock-full of western excitement and emotion—in stereo from the original multi-track masters. Along with a bonus “mystery track,” this CD stands as a tribute to two distinguished, prolific but under-represented musicians—and a snapshot of their memorable contributions to the western’s last days.



Plus Hombre

By David Rose

One-time pressing of 3,000 copies



- | | | | |
|----------------------------------|------|---------------------------------|-------|
| 1. The Undeclared | 4:00 | 16. Mission Accomplished | 1:38 |
| 2. Southern Charm | 1:57 | 17. End Title | 1:07 |
| 3. Burning the Plantation | 2:13 | <i>Undeclared total</i> | 47:33 |
| 4. Meet Blue Boy | 3:17 | | |
| 5. Foggy River | 2:40 | 18. Hombre | 4:22 |
| 6. River Crossing | 3:45 | 19. Stagecoach | 3:13 |
| 7. Let's Go! | 3:02 | 20. Bandits | 6:24 |
| 8. Happy Hour (Hoedown) | 4:39 | 21. John Russell | 4:01 |
| 9. Do You Mind? | 1:07 | 22. Single | 3:17 |
| 10. All But Jamison | 1:31 | <i>Hombre total</i> | 21:30 |
| 11. Bandits | 2:51 | | |
| | | 23. Hombre Trailer | 3:30 |
| 12. The Horses | 1:17 | <i>Total time</i> | 72:33 |
| 13. Supper time | 2:04 | | |
| 14. New Campsite | 1:02 | | |
| 15. Incident in Mexico | 9:38 | | |

Produced by
Lukas Kendall

\$19.95 plus shipping
and handling

Use the handy order form
between pages 40-41 or
CALL TOLL FREE:
1-888-345-6335

Next Month:
“Holy...!”



NEWS

EVENTS • CONCERTS
RECORD LABEL ROUND-UP
UPCOMING ASSIGNMENTS
THE LATEST FILMS

Groucho/Fielding Blacklist Shows Discovered



According to a recent report in the *New York Daily News*, more than 100 episodes of Groucho Marx's 1950s TV show *You Bet Your Life* have been unearthed. Apparently, they were never syndicated because they were filmed between 1950 and 1954, when the musical director was Jerry Fielding, who was blacklisted after he refused to testify before the House Committee on Un-American Activities. DeSoto-Plymouth Dealers of America, the sponsor of the program, subsequently demanded that he immediately be fired. Marx later remarked, "That I bowed to the sponsor's demands is one of the greatest regrets of my life."

"Groucho clearly gave Fielding up as part of his deal with the network," said soundtrack producer Nick Redman, and as a result Fielding was bitter. Years later, the two ran into each other at a party. "Camille Fielding [Jerry's widow] told me that at the party Groucho and Jerry huddled in a corner for some time while Groucho 'atoned' for his crime. She said that Jerry

never told her what Groucho said and never spoke of the matter again," added Redman.

The shows, scheduled to be released to cable stations and packaged for release on DVD under the title *The Lost Groucho Shows*, will include outtakes featuring snippets of Groucho's humor that were deemed too risqué for television at the time.

TREK Music Slips Through DVD Cracks

One of the biggest boons for fans of the original *Star Trek* series has been Paramount's beautifully remastered series of episode DVDs. The series has reached Volume 14, allowing Trekkers to purchase all but one episode of the show's entire first season (the next batch, due Sept. 19, finishes off the first season and makes available the first three episodes of *Trek*'s second year). New digital Dolby 5.1 surround sound mixes have been made for all the episodes, and fans can now experience the music and sound effects of the original series with a clarity and separation never available before. One nagging issue in previous video and laserdisc releases of Harlan Ellison's "The City on the Edge of Forever," long regarded to be the original *Star Trek*'s finest hour, has been the disposition of Fred Steiner's partial score for the episode.

Steiner based several cues in his score (including music for the climactic aftermath of the death of Joan Collins' Edith Keeler) on the Tin Pan Alley tune "Goodnight, Sweetheart," which was heard as a piece of source music issuing from a radio in the episode as Capt.

Kirk's romance with Keeler begins to blossom. By the time of the first video and laserdisc releases of the *Star Trek* episodes in the early '80s, Paramount had neglected to obtain video

distribution rights for the song, and both the laserdisc and video releases featured hastily recorded new music based on a different Tin Pan Alley song. Both the tone and performance

Emmy Nominees for 2000

Nominees for the 2000 Emmy Awards were announced July 20. The show will take place Sunday, Sept. 10, at the Shrine Auditorium in Los Angeles. Here are a few highlights:

Outstanding Music Composition for a Series (Dramatic Underscore)

Falcone, "Lealta"
Jay Gruska, Composer
CBS, Johnson/Hancock Productions in association with CBS Productions and Columbia TriStar Television

Felicity, "Help for the Lovelorn"
Danny Pelfrey,
W.G. Snuffy Walden, Composers
WB; Imagine Television in association with Touchstone Television Productions, LLC

Star Trek: Voyager, "Spirit Folk"
Jay Chattaway, Composer
UPN; Paramount Pictures

The X-Files, "Theef"
Mark Snow, Composer
FOX; Ten Thirteen Productions in association with 20th Century-Fox Television

Xena: Warrior Princess, "Fallen Angel"
Joseph LoDuca, Composer
SYN; Renaissance Productions. In association with Studios USA

Outstanding Music Composition for a Miniseries, Movie or Special
Beyond the Prairie: The True Story of Laura Ingalls Wilder
Ernest Troost, Composer
CBS Productions

Don Quixote
Richard Hartley, Composer
TNT; Hallmark Entertainment

Enslavement: The True Story of Fanny Kemble

Charles Bernstein, Composer
SHO Showtime; in association with LXD, Inc. & Catfish Productions

RKO 281
John Altman, Composer
HBO; a Scott Free Production

Walking With Dinosaurs
Ben Bartlett, Composer
DSC; a BBC/Discovery Channel/TV Asahi Co-Production

Outstanding Main Title Theme Music
Falcone
Jay Gruska, **Ross Levinson**, Composers
CBS Johnson/Hancock Productions in association with CBS Productions and Columbia TriStar Television

Jack London's Call of the Wild
Hal Foxton Beckett, Composer
AP; Cinevu Films

Jack of All Trades
Joseph LoDuca, Composer
SYN; Pacific Renaissance

The Pretender
Mark Leggett, **Velton Ray Bunch**, Composers
NBC; Pretender Productions, Inc.; in association with 20th Century Fox Television and NBC Studios

The West Wing
W.G. Snuffy Walden, Composer
NBC; John Wells Productions; in association with Warner Bros. Television

For a complete lists of Emmy nominees visit www.emmys.org/awards/52ndnoms.htm

of this new music fell far short of the standards set by Steiner and the other original *Star Trek* composers, and indeed the dramatic impact of the episode's final scenes was compromised by the new music. In order to experience Steiner's original cues, fans had to watch the broadcast version of "City on the Edge of Forever," for which Paramount apparently still retained rights to "Goodnight, Sweetheart."

Early word on the DVD release of "City on the Edge of Forever" (coupled with Gene L. Coon's "Errand of Mercy") indicated that the rescored music would still be featured on the remastered episode, and packaging of the DVD clearly states that music had been changed for the release. But whatever reason, the new DVD release does feature all of Fred Steiner's original music cues as well as the original performance of "Goodnight, Sweetheart" featured in the original broadcast episode. It's unclear whether the inclusion of the original music was a last-minute course correction on Paramount's part (which did not leave time to change the DVD's packaging), or whether including the original music was a mistake. Either way, fans of the original series and this episode are well-advised to purchase this initial pressing of the DVD before the powers that be change their mind.

—Jeff Bond

Errata: From the "What Were We Thinking?" Dept.

In our final installment of the Jerry Goldsmith Buyer's Guide we stated that the western series *Wagon Train* starred Ward Bond and "later, Clint Eastwood." Of course, Clint Eastwood never appeared in *Wagon Train*. As we all remember from our studies of mid-20th century culture on Earth, Eastwood actually starred in the legendary '60s cult series *The Prisoner*—er, I mean *Rawhide*! *Rawhide*!

FSM

Record Label Round-Up

All the albums you'll be waiting for

BREAKING LABEL NEWS

Expanded Phantom Menace CD on the way!

In what may have been the most impressive Jedi mind trick ever, somebody has convinced Sony Classical to release an expanded 2-CD set of John Williams score to *Star Wars Episode One: The Phantom Menace*. It will contain the full score and will run close to two hours! Release date is unconfirmed at press time.

Airstrip One

The Airstrip One Company's second release, due Oct. 3, will feature two scores of the 1970s from composer Howard Blake: *The Duellists* and *The Riddle of the Sands*. The companion booklet will include liner notes by directors Ridley Scott and Tony Maylam, and producer/actor Michael York.

Amber Records

Forthcoming from Elmer Bernstein's new label are Volume Two of the Charles & Ray Eames films series, and a rerecording of *Kings of the Sun*.

www.elmerbernstein.com

Angel/EMI

The release of Elmer Bernstein's guitar concerto on EMI Classics has been pushed out to October 24; soloist on the album is Christopher Parkening.

BBC Music

A third CD has been added to the existing *Doctor Who* CD series; *Volume Three: The Leisure Hive*.

http://ourworld.compuserve.com/homepages/Mark_Ayres/NewStuff.htm

Brigham Young University

Forthcoming is *The Adventures of Don Juan*.

Chapter III

The second installment of

the Chapter III Classics series, scheduled for fall, will include three single-title Main Events—*Westworld* (Fred Karlin), *Brewster McClood* (Gene Page) and *Far From the Madding Crowd* (Richard Rodney Bennett); and three Double Features—*Kelly's Heroes/The Cincinnati Kid* (both Lalo Schiffrin), *Grand Prix/Ryan's Daughter* (both Maurice Jarre) and *Don't Make Waves* (Vic Mizzy)/*Penelope* (John

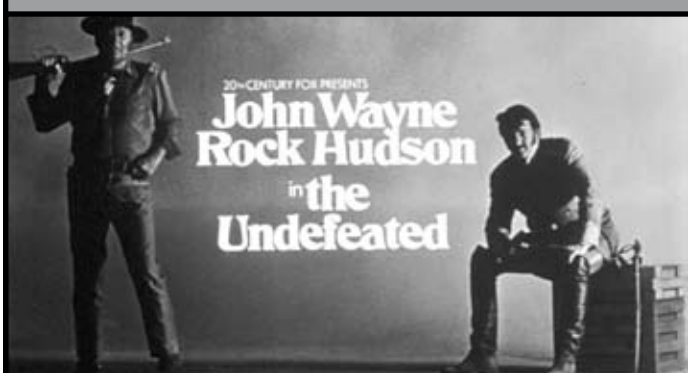
a compilation of German film music from the silent era through present day. Forthcoming is the *Best of Edgar Wallace* compilation disc, featuring Peter Thomas, Ennio Morricone and more. Due in November is *La Linea* (Franco Godi), featuring music with some voice-over and sound effects.

Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; tel: +49-89-767 00-299; fax: +49-89-767-00-399; info@cinesoundz.de; www.cinesoundz.de

Citadel

Due mid-September is Jeff Danna's score for orchestra and exotic instruments for

FSM CLASSICS



This month's release adds not one but two more composers to the roster of Silver Age Classics: Hugo Montenegro and David Rose. Both men are perhaps better remembered for their contributions to pop culture; Montenegro is often miscredited with writing the *Good, the Bad, and the Ugly*, which he re-orchestrated and conducted for LP; and Rose led the television orchestra for the *Red Skelton Comedy Hour*. But their film compositions are memorable, and we are proud to debut two scores on one CD from these underrepresented artists: *The Undefeated* and *Hombre*, varied and worthy additions to the western genre. The CD was remastered from original multi-track elements in stereo, and features over 70 minutes of score, plus a "mystery track" from the *Hombre* sessions.

Williams).

Due Sept. 12: *Into the Arms of Strangers*.

www.chapteriii.com

Cinesoundz

Updated information: Due in September are an Ennio Morricone remix CD (various artists, including Rockers HiFi, Pizzicato Five and Nightmares On Wax) and

the TNT original film *Baby*. Due in October is *Film Music of Christopher Young*, featuring the complete score to *Judas Kiss*, plus cues from *Species*, *Hellbound*, *Hellraiser* and *Copycat*.

EMI

Still coming are reissues of all the EMI-controlled James Bond soundtracks: *Dr. No*, *From Russia With Love*,

Goldfinger, Thunderball, You Only Live Twice, On Her Majesty's Secret Service, Diamonds Are Forever, Live and Let Die, The Man With the Golden Gun, The Spy Who Loved Me, Moonraker and presumably *A View to a Kill*. The titles will be newly mastered and repackaged, but there is no information as to previously unreleased music.

GDI/Hammer

Forthcoming is the first-ever release of Gerard Schurmann's complete score to *The Lost Continent*.

GNP/Crescendo

Coming soon from GNP/Crescendo are *Farscape*, the score album from the first two seasons of the Sci-Fi Channel show, and *Highlander: Endgame* (Nick Glennie-Smith).

And here's something of note: The latest installment in the Japanese Godzilla series, *Godzilla 2000: Millennium*,

(now in release) was apparently a little too Japanese for U.S. audiences. So TriStar, the movie's distributing studio in the States, replaced nearly 50 percent of the original score by Takayuki Hattori with additional music by composer J. Peter Robinson. However, the original soundtrack album from GNP/Crescendo features all of Hattori's original score, as heard in the original version.

Hexacord Productions

Film Music Art Studio and Sermi-Film Edizioni Musicali have joined forces to form Hexacord Productions; the label's forthcoming first release will be the score to the 1970 Italian thriller *Lo Strano Vizio Della Signora Ward* (Nora Orlandi) followed by *La Smagliatura* (Ennio Morricone). Susequent upcoming releases will include *Al Cinema Con Edda Dell'Orso* (compilation from original soundtracks of the '60s and

'70s.); *Eva, La Venere Sel Vaggia* (Roberto Pregadio, limited pressing); and *Trinity Goes East* (Alessandro Alessandrini), a new spaghetti western feature.
Contact: Prof. Roberto Zamori
P.O. Box 13 - 59014 Iolo - PRATO - Italy
Tel./Fax : +39-0574-625109
Mobile : 0338-3991145; Film Music Art Studio : <http://www.ala.it/fmastudio>
Hexacord Productions : <http://www.hexacord.com>

Hollywood

Due mid-September is *Duets* (song compilation); due in October is the score for *Unbreakable* (James Newton Howard).

Intrada

Due in the fall is a commercial release of *The Ballad of Lucy Whipple* (Bruce Broughton). www.intrada.com

Marco Polo

Coming soon: *The Treasure of Sierra Madre* (Max Steiner) and *Objective Burma* (Franz

Waxman); a Malcolm Arnold CD of *Roots of Heaven* (including cues by Alfred Newman based on Arnold's work) & *David Copperfield*; and a Steiner CD of *Son of Kong* and *The Most Dangerous Game*.

Coming from Swiss producer/conductor Adriano: Georges Auric: *Suites From Lola Montez, Notre-Dame de Paris, Farandole*; and *Suites Rififi, La Symphonie Pastorale, Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.

Milan

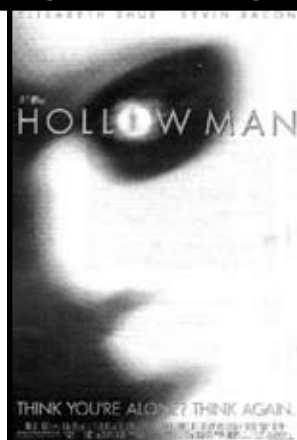
Forthcoming is *Une Pour Toutes* (Francis Lai).

Monstrous Movie Music

Creature From the Black Lagoon (and Other Jungle Pictures) is now available,

(continued on page 8)

NOW PLAYING Films and CDs in current release



<i>Autumn in New York</i>	Gabriel Yared	Centropolis/Hollywood**
<i>Bedazzled</i>	David Newman	
<i>Bless the Child</i>	Christopher Young	GNP Crescendo
<i>Blood Simple</i> (director's cut)	Carter Burwell	Varèse Sarabande
<i>But I'm a Cheerleader</i>	Pat Irwin	
<i>Cecil B. Demented</i>	Basil & Zoe Poledouris	RCA Victor**
<i>The Cell</i>	Howard Shore	New Line
<i>Coyote Ugly</i>	Trevor Horn	Curb Records*
<i>Dragonheart 2</i>	Mark McKenzie	Varèse Sarabande
<i>The Eyes of Tammy Faye</i>	James Harry	
<i>The Five Senses</i>	Alexina Louie, Alex Pauk	
<i>Godzilla 2000</i>	Takayuki Hattori	GNP Crescendo
<i>Hollow Man</i>	Jerry Goldsmith	Varèse Sarabande
<i>The In Crowd</i>	Jeff Rona	
<i>Jesus' Son</i>	Joe Henry	Mammoth**
<i>The Original Kings of Comedy</i>	Various	Universal*
<i>Nutty Professor 2: The Klumps</i>	David Newman	Def Jam*
<i>The Replacements</i>	John Debney	Varèse Sarabande**
<i>Saving Grace</i>	Mark Russell	
<i>Space Cowboys</i>	Lennie Niehaus	Warner Bros.*
<i>Shadow Hours</i>	Brian Tyler	
<i>Steal This Movie</i>	Mader	E-Squared/Artemis*
<i>The Tao of Steve</i>	Joe Delia	Milan**
<i>Thomas the Tank Engine</i>	Hummie Mann	Unforscene**
<i>Urban Legend: Final Cut</i>	John Ottman	Varèse Sarabande
<i>Wonderland</i>	Michael Nyman	Virgin
<i>The Woman Chaser</i>	Daniele Luppi, Various	

*song compilation with one track of score or less **combination songs and score



Need a CD store that knows the scores?

Welcome to **Intrada**. We stock thousands of soundtrack CDs from around the world. Browse our online catalog for the newest releases, rare and hard-to-find imports, as well as promotional and out-of-print titles, all at great prices. We guarantee your satisfaction with 20 years of experience—serving collectors, fans, composers, film music professionals and newcomers!

E-mail us or visit **www.intrada.com** to sign up for our *FREE* weekly e-mail bulletin of all the latest releases! Make **Intrada** your one-stop shop for soundtrack satisfaction.

See our website for special offers!

Shop online and visit our label at:

www.intrada.com

E-mail: **intrada@intrada.com**

Fax your order to: **510-336-1615**

Call: **510-336-1612**



2220 Mountain Blvd, Suite 220 Oakland CA 94611



Announcing the

INTRADA SPECIAL COLLECTION

A new series for discriminating collectors.
Available exclusively through Intrada

NOW AVAILABLE

Switchback

**By Basil
Poledouris**



No stranger to composing music for expansive outdoor pictures, Poledouris' work for the *Conan* and *Robocop* series, as well *Under Siege 2* and *Breakdown*, are forerunners to this large, exciting

orchestral work recorded with the Seattle Symphony. This release is another spectacular entry in Basil's oeuvre.

\$19.99

selections

- | | |
|-----------------------------------|-------|
| 1. Going West | 1:45 |
| 2. Captured Creepo | 2:45 |
| 3. The Morgue | 4:59 |
| 4. Buck's Sendoff | 1:16 |
| 5. Cliffside Rescue | 0:36 |
| 6. Rude Awakening | 2:00 |
| 7. The "218" | 5:35 |
| 8. Get Shorty | 2:52 |
| 9. Intercept Decision | 1:33 |
| 10. Photo Tie | 1:55 |
| 11. FBI Request | 1:18 |
| 12. Jail Toast | 1:08 |
| 13. Spreader Fight | 10:53 |
| 14. Andy's Return | 4:08 |
| 15. Outtake Suite | 11:01 |
| Electronic Textures & Unused Cues | |

FILM MUSIC CONCERTS

Soundtrack performances that
you can attend—all around the globe



UNITED STATES

California

Sept. 4, San Luis Obispo S.O.; *The X-Files* (Mark Snow).
Sept. 20, San Francisco S.O.; Opening 2001 season with Michael Tilson Thomas, Maxim Vengerov, violinist, performing *Carmen Fantasy* (Franz Waxman).

Florida

Sept. 15, 16, 17 Jacksonville, S.O.; R. Kaufman, cond.; *Gone With the Wind* (Steiner), *Lawrence of Arabia* (Jarre), *Peyton Place* (Waxman), *Star Trek* TV theme (Courage), *Star Trek: The Motion Picture* (Goldsmith), *Airplane!* (Bernstein), *E.T.*, (Williams), *The Untouchables* (Morricone), Tribute to Dimitri Tiomkin including *The Fall of the Roman Empire*, *Friendly Persuasion*, *Duel in the Sun*, *High Noon*, *Giant*, *Circus World*, *Old Man and the Sea*, *High and the Mighty*.

Massachusetts

Oct. 6, Boston Modern Orchestra Project; 2001: *A Space Odyssey* (Alex North), *Psycho*, *Vertigo* (Herrmann), *Sunset Boulevard* (Waxman), *Private Lives of Elizabeth and Essex* (Korngold).

New Jersey

October 6 & 7, New Jersey S.O.; Newark; Hitchcock Symphonic Night at the Movies.

Ohio

Oct. 31, University of Dayton S.O.; *Psycho* (Herrmann).

Tennessee

Oct. 6 & 7, Nashville, S.O.; *The Man With the Golden Arm* (Bernstein).
Oct. 28, Kingsport S.O.; *Young Frankenstein* (John Morris), *Psycho* (Herrmann).
Nov. 3 & 4, Nashville S.O.; *Braveheart* (Horner).

Texas

Sept. 21-24, Ft. Worth S.O.; *The Furies* (Waxman), *How the West Was Won* (A. Newman).
Oct. 12, Dallas S.O.; Greenville; Tribute to Henry Mancini.
Oct. 13, 14, Dallas S.O.; Richard Kaufman, cond.; World premiere of the *Lily* ballet by Bronislau Kaper.
Oct. 27-29, Dallas S.O.; Richard Kaufman, cond., *Sleuth* (Addison), *Poltergeist* (Goldsmith), *Murder on the Orient Express* (Bennett), world premiere of Tiomkin's *The Thing*, *Batman* (Elfman), *Close Encounters of the Third Kind* (Williams).

INTERNATIONAL

Germany

Sept. 23, Wuppertal S.O.; *Murder on the Orient Express* (Richard Rodney Bennett), *Bonanza* (Livingston/Evans).
Oct. 7, Augsburg S.O.; *Psycho* (Herrmann), *Once Upon a Time in the West* (Morricone), *Bride of Frankenstein* (Waxman).

Spain

Nov. 10-12, Barcelona S.O.; *Exodus* (Ernest Gold), *Lily* (Bronislau Kaper), *A Place in the Sun* (Waxman), *Robin Hood Symphony* (Korngold).

Due to the lead time of this magazine, it is possible some of this information is too late to do any good.

This is a list of concerts with film music pieces. Contact the orchestra's box office for more information.

Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

For a list of silent film music concerts, see Tom Murray's web site: <http://www.cinemaweb.com/lcc>.

ROUND-UP

(continued from page 6)

through MMM exclusively (see phone number and website address below). The next Monstrous CD will contain the complete score from *This Island Earth* (1955), featuring an original score by Herman Stein (with a handful of Henry Mancini and Hans Salter cues added to the mix). In addition, MMM's recording also contains the complete versions of 10 cues that were edited in the drastically re-cut film, and one cue dropped from the film entirely. The CD also includes Walter Greene's main title from Roger Corman's 1958 *War of the Satellite*, Daniele Amfitheatrof's main title from Ray Harryhausen's 1956 *Earth vs. The Flying Saucers* and Ron Goodwin's score from 1963's *Day of the Triffids*.

(800) 788-0892, fax: (818) 886-8820
email: monstrous@earthlink.net
www.mmmrecordings.com

Pacific Time Entertainment

Sept. 12: *Turbulence 2: Fear of Flying* (Don Davis) and *Notes of Love* (Franco Piersanti). Oct. 3: *Ricky 6* (Joe Delia). Oct. 24: *Fever* (Delia).

www.pacifitimeco.com

Percepto Records

Scheduled for late-September is a limited-release promotional CD for Vic Mizzy, which will—at long last—compile many of the composer's classic '60s film and TV themes. Titles will include *The Ghost and Mr. Chicken*, *The Caper of the Golden Bulls*, *A Very Special Favor*, *The Night Walker*, *Did You Hear the One About the Traveling Saleslady?*, *The Shakiest Gun in the West*, *The Spirit Is Willing*, *The Perils of Pauline*, *The Reluctant*

(continued on page 10)

YOUR CAREER BEGINS WHEN YOU BECOME A PART OF UCLA EXTENSION'S RENOWNED FILM SCORING PROGRAM

OUR MISSION IS to prepare the serious participant to meet the creative and technical challenges of film scoring. No other training program in the world comes close to the standards we uphold. Our instructors are award-winning composers who are active in the profession and eager to share their talent and business savvy with newcomers.

Learn to conduct live musicians, develop an original sound, compose on a computer, edit music digitally, and assemble a demo reel. Gain an understanding of the production process and of the business practices that lead to getting jobs. Take one course or enroll in the complete Certificated Program in Film Scoring.

Fall Quarter begins on September 23, 2000. HERE ARE THE COURSES AND INDUSTRY PROFESSIONALS WE HAVE LINED UP:

NEW

▪ The Great American Songbook: Past, Present, and Future, Academy, Emmy, and Grammy-winning songwriting team ALAN and MARILYN BERGMAN; their Oscar-winning songs are "The Windmills of Your Mind," "The Way We Were," and the score for the feature Yentl

▪ Composing Music for Dramatic Effect: A Film Scoring Workshop, THOM SHARP, Emmy Award-winning composer, arranger, orchestrator, and conductor; composition credits include the TV series Aladdin and The Little Mermaid

▪ Film Scoring I: Form and Function, ROBERT DRASNIN, composer/conductor of scores for numerous television series, movies, and documentaries; former director of music, CBS

▪ Film Scoring III: Composing and Conducting to Picture, LEE SANDERS, who recently scored the Disney/ABC TV special Fantasia 2000: The Making of a Masterpiece

▪ The Fundamentals of Conducting, JEFFREY SCHINDLER, Music Director and Conductor, UC Santa Barbara Symphony Orchestra; has conducted for feature films, prime-time television, and network animation

For more information call (310) 825-9064.
Outside Southern California call (800) 825-9064.
E-mail—espa@uclaextension.org
Web site—uclaextension.org/espa

Call (800) 554-UCLA, Dept. E-6 for a free Fall 2000 course catalog.

UCLA EXTENSION |

Rediscover the West

Have you got all of FSM's Silver Age Classic western soundtracks?



by Elmer Bernstein
FSMCD v2n6



by Jerry Goldsmith
FSMCD v1n1



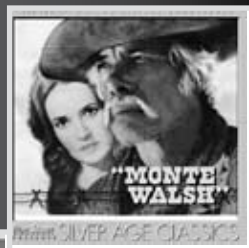
by Jerry Goldsmith
FSMCD v2n8



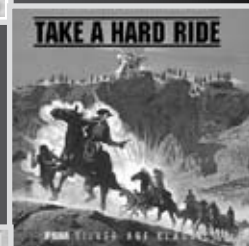
Great music
FSMCD v2n1



NEW!
Get THE UNDEFEATED
by Elmer Bernstein
and HOMBRE
by David Rose
together on one disc!
FSMCD v1n1
Elmer Bernstein,
David Rose,
Montenegro
and Rose...only available thru FSM.



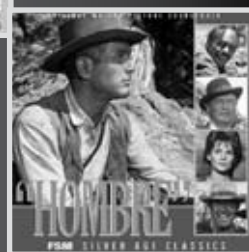
by John Barry
FSMCD v2n4



by Jerry Goldsmith
FSMCD v3n1



by Barry,



RECORD LABEL ROUND-UP

(continued from page 8)

Astronaut, The Love God, Don't Make Waves, The Busy Body and *How to Frame a Figg*. TV themes include *The Addams Family*, *Green Acres* and more.

Percepto's second commercial release is another Ronald Stein doubleheader: *Invasion of the Saucer Men/It Conquered the World*.
www.Percepto.com

Pomme (France)

Forthcoming is *Le Fils du Francais* (Vladimir Cosma).

Prometheus

Due early October is a limited edition CD of Jerry Goldsmith's score to the *Police Story* pilot TV movie, which also includes a short suite from *Medical Story* (also Goldsmith).

RCA Victor

Forthcoming is a compilation of George S. Clinton's scores to both *Austin Powers* and *The Spy Who Shagged Me*.

Rykodisc

Forthcoming but without dates are *Bring Me the Head of Alfredo Garcia/The Killer Elite* (Jerry Fielding, 1974/1975) and *The World of Henry Orient* (Elmer Bernstein, 1964), both in stereo.

Saimel Records

Forthcoming are *Di Che Colore e Il Vento—Un Solo Grande Amore* (Francesco De Masi); *Se Quien Eres, Celos* and *El Maestro de es Grima* (all by José Nieto); and *El Abuelo* (Manuel Balboa).

Screen Archives Entertainment

Due in September is SAE's classic score restoration of *Pursued* (Max Steiner); forthcoming (tentatively scheduled for late fall) is *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin).

Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642;

ph: 540-635-2575; fax: 540-635-8554; www.screenarchives.com

Silva Screen

Due Sept. 26 *Ben-Hur*, a Miklós Rózsa compilation, and *The Quiet Man* (Victor Young).

Sonic Images

On Sept. 26, Sonic Images Records will be releasing *Sonic Images Prime Time*, a collection of suites and theme music from various action and sci-fi television series, including works by Mark Isham, James Newton Howard, Jeff Rona and Basil Poledouris.

Forthcoming from is the original soundtrack for the Showtime horror series *The Hunger*, with music by FM LeSieur and David Bowie.
www.sonicimages.com

Sony Classical

Forthcoming from Sony Classical is *Le Prof* (Jean-Claude Petit).
www.sonyclassical.com/music/soundtracks_idx.html

Varèse Sarabande

Due Sept. 12: *Urban Legends: The Final Cut* (John Ottman), *Jaws* rerecording (Royal Scottish National Orchestra, cond. by Joel McNeely); *First Blood* (Goldsmith), featuring previously released material; *The Watcher* (Marco Beltrami); *The Replacements* (John Debney). Sept. 19: *Gone in 60 Seconds* (Trevor Rabin). Sept. 26: *The Last of the Mohicans* (Trevor Jones, Randy Edelman; Royal Scottish National Orchestra, cond. by Joel McNeely); *Hercules: The Legendary Journeys, Vol. 4* (Joseph LoDuca).

Please note:

We depend on the record labels for updated and/or amended release information. And though we'd prefer to present these release announcements with 100 percent accuracy, dates slip, titles get pushed out months or sometimes are canceled altogether. When that happens, it's beyond our control. Just so you know... **FSM**

Round 'em up today!

Call toll free 1-888-345-6335 or visit www.film score monthly.com to order. Just \$19.95 each plus shipping and handling.

Upcoming Assignments

Who's writing what for whom

BREAKING NEWS

In an announcement that surprised many, it looks like **Howard Shore** has been inked for *Lord of the Rings*. And in an equally surprising moment of unadulterated enthusiasm, Shore exclaimed to FSM's own Jeff Bond, "It's a wonderful project and I'm looking forward to it."

Danny Elfman is officially on board for *Planet of the Apes*, but officially off Sam Raimi's *The Gift*, now being scored by **Christopher Young**.

—A—

Mark Adler *The Apartment Complex*, *Sterling Chase*, PBS' *American Experience* (new theme).

Eric Allaman *Breakfast With Einstein*, *The Last Act*, *Is That All There Is?* (Anne Heche, Eric Stoltz).

John Altman *Beautiful Joe*.

Craig Armstrong *Moulin Rouge* (Ewan McGregor & Nicole Kidman).

Eric Avery (former bassist for Jane's Addiction) *Sex With Strangers* (Showtime documentary).

—B—

BT *Under Suspicion*.

Angelo Badalamenti *Birthday Girl*, *A Story of a Bad Boy* (co-composed with Chris Hajian), *Forever Mine*.

Rick Baitz *Life Afterlife* (HBO feature documentary).

Lesley Barber *You Can Count on Me*, *History of Luminous Motion*.

Nathan Barr *Venus and Mars* (Disney), *Hair Shirt* (Neve Campbell), *Hangman's Daughter*, *Red Dirt*.

Tyler Bates *Beyond City Limits*, *Get Carter* (Sylvester Stallone).

Christophe Beck *The Broken Hearts League*, *Cheer Fever*, *Coming Soon* (Mia Farrow).

Marco Beltrami *Squelch* (d. John Dahl).

Edward Bilous *Minor Details*, *Mixing Mia*.

Wendy Blackstone *Back Roads*.

Chris Boardman *Bruno* (d. Shirley Maclaine).

Simon Boswell *Alien Love Triangle*, *The*

Debtors (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

Michael Brook *Getting to Know You*, *Crime & Punishment in Suburbia*, *Tart*.

Paul Buckmaster *Mean Street*.

—E—

Randy Edelman *The Gelfin*.

Steve Edwards *Luck of the Draw* (Dennis Hopper).

Cliff Eidelman *American Rhapsody*.

Danny Elfman *Proof of Life*, *Family Man*.

—H—

Denis Hannigan *Recess* (Disney feature), *CatDog* (Nickelodeon series).

Adam Berry *Balto 2*

Carter Burwell *Oh Brother Where Art Thou* (Coen Bros.).

Frank Fitzpatrick *Ghetto Superstars*, *Cowboys and Angels*.

Jerry Goldsmith *Along Came a Spider*.

David Hirschfelder *Weight of Water*.

Mark Isham and **Mike Simpson** (half of the Dust Bros.) *3000 Miles to Graceland* (starring Kevin Costner, Courteney Cox).

Joe Kramer *The Way of the Gun* (Ryan Phillippe, Benicio Del Toro & James Caan).

Hal Lindes *Blind Date*.

Evan Lurie *Famous*.

Hummie Mann *Cyberworld* (3-D computer-

animated Imax film).

Cliff Martinez *Traffic* (dir. Steven Soderbergh).

Randy Miller *Go Tigers!*

Thomas Newman *Pay It Forward*.

Randy Newman *Meet the Parents* (starring Ben Stiller & Robert de Niro).

Rachel Portman *The Legend of Bagger Vance* (dir. Robert Redford).

Trevor Rabin *The Sixth Day*.

J. Peter Robinson *15 Minutes* (starring Robert DeNiro).

Alan Silvestri *Lilo and Stich* (Disney animated feature).

Edward Shearmur *Charlie's Angels*.

Mark Snow *The Lone Gunmen* (X-Files spin-off).

Dennis Syrewicz *Nora*.

Stephen James Taylor *Book of Love*.

Chris Tyng *Junglebook 2*.

Joseph Vitarelli *Laughter on the 23rd Floor* (dir. Richard Benjamin, Showtime).

Debbie Wiseman *The Biographer* (starring Faye Dunaway), *Rebel Heart*.

John Williams *A.I.*, *Minority Report* (both Spielberg), upcoming *Harry Potter* film (dir. Chris Columbus), *Star Wars: Episode 2*.

Hans Zimmer *Hannibal*.

Carter Burwell *Before Night Falls* (Johnny Depp), *Blair Witch 2*.

—C—

C.T. Racer X.

Sam Cardon *Olympic Glory*, *Return to the Secret Garden*.

Wendy Carlos *Woundings*.

Gary Chang *Locked in Silence* (Showtime), *Kat*.

Stanley Clarke *Marciano*.

George S. Clinton *Sordid Lives*.

Elia Cmiral *The Wishing Tree* (Showtime), *Six Pack* (French).

Serge Colbert *Red Tide* (Casper Van Dien), *The Body*, *Forever Lulu*, *Bad City Blues*.

Michel Colombier *Dark Summer*, *Pros & Cons*.

Eric Colvin *Model Behavior*.

Bill Conti *Inferno* (Jean-Claude Van Damme).

Stewart Copeland *Made Men* (independent), *Sunset Strip*.

—D—

Jeff Danna *O* (modern-day *Othello*).

Mychael Danna *Bounce* (B. Affleck).

Carl Davis *The Great Gatsby* (A&E).

Don Davis *Gabriel's Run* (TV).

John Debney *Relative Values*.

Evan Evans *Tripfall* (Eric Roberts, John Ritter); *Newsbreak* (Michael Rooker, Judge Reinhold).

—F—

Shayne Fair & Larry Herbstritt *Tequila Bodysnot*.

George Fenton *Numbers* (d. Nora Ephron, starring John Travolta).

Allyn Ferguson *Back to the Secret Garden* (German theatrical, Hallmark release).

David Findlay *Dead Silent* (Rob Lowe).

Frank Fitzpatrick *Lani Loa* (Zoetrope).

Nathan Fleet *First Time Caller* (d. Alessandro Zavaglia, romantic comedy).

Claude Fois *2001: A Space Travesty* (Leslie Nielsen).

Ruy Folguera *Picking Up the Pieces* (Woody Allen, Sharon Stone).

David Michael Frank *The Last Patrol*.

Rhys Fulver *Delivery*.

—G—

Craig Stuart Garfinkle *Gabriella*.

Richard Gibbs *Queen of the Damned*.

Joel Goldsmith, *Chameleon 3*.

Adam Gorgoni *Roads and Bridges* (exec. prod. Robert Altman), *Candyman 3: Day of the Dead*, *Extreme Alaska*.

Mark Governor *Blindness* (d. Anna Chi).

Stephen Graziano *Herman*, *U.S.A.*

Richard Hartley *Peter's Meteor*, *Mad About Mambo*, *Victory*.

Chris Hajian *Naked States* (feature documentary), *Raw Nerve*, *Yonkers Joe*.

Todd Hayden *The Crown*, *The Last Flight*.

Reinhold Heil/Johnny Klimek *The Empress & The Warrior*.

John Hills *Abilene*.

Peter Himmelman *A Slipping-Down Life* (Guy Pearce, Lili Taylor).

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country*, *Africa*.

James Horner *The Grinch Who Stole Christmas* (Jim Carrey).

Richard Horowitz *Pavilion of Women*.

James Newton Howard *Atlantis* (Disney animated feature), *Treasure Planet* (Disney animated feature), *Unbreakable* (Bruce Willis, Julianne Moore), *The Vertical Limit* (Chris O'Donnell).

Steven Hufsteter *Mascara*.

David Hughes & John Murphy *Chain of Fools*, *Mary Jane's Last Dance*.

—I—

Frank Iffman *Intruder*.

Mark Isham *Imposter* (Miramax, d. Gary Fleder), *Navy Divers* (Robert De Niro).

(continued next page)

—J—

Adrian Johnston *Old New Borrowed Blue, The House of Mirth* (Gillian Anderson).
Trevor Jones *Frederic Wilde, 13 Days, From Hell, The Long Run*.
Benoit Jutras *Journey of Man* (IMAX).

—K—

Jan A.P. Kaczmarek *Lost Souls*.
Camara Kambon *2Gether, The White River Kid* (Antonio Banderas).
Laura Karpman *Annihilation of Fish*.
Brian Keane *The Babe Ruth Story* (HBO).
Rolfe Kent *Don't Go Breaking My Heart* (Anthony Edwards), *Town & Country, Happy Campers* and *About Schmidt*.
Kevin Kiner *The Invisible Man* (Sci-Fi Channel series).
Gary Koftinoff *Forgive Me Father*.

—L—

Kenneth Lampl *Fight the Good Fight* (Burt Young, d. Bret Carr), *Games Without Frontiers* (John Mulcahy, d. David Knappe), *The Tour* (d. Tim Joyce).
Russ Landau *One Hell of a Guy, Waylon & Buzz*.
Brian Langsbard *First of May* (independent), *Frozen* (Trimark).
Daniel Lanois *All the Pretty Horses*.
Nathan Larson *Tigerland* (d. Joel Schumacher).
Chris Lennertz *Lured Innocence* (Dennis Hopper, Talia Shire), *Absolute North* (animated musical).
Michael A. Levine *The End of the Road* (d. Keith Thomson), *The Lady With the Torch* (Glenn Close, d. David Heeley).
Christopher Libertino *Spin the Bottle* (d. Andrew Michael Pascal).
Dan Licht *Ring of Fire* (formerly *Hearts and Bones*).
Hal Lindes *Lucky 13*.
Frank London *On the Run, Sancta Mortale, The First Seven Years*.
Martyn Love *The Venus Factory* (Australia).
Evan Lurie *Happy Accidents, The Whole She-Bang*.
John Lurie *Animal Factory*.

—M—

Mader *Row Your Boat, Claudine's Return, Morgan's Ferry* (Kelly McGillis).
Hummie Mann *Good Night Joseph Parker* (Paul Sorvino), *A Thing of Beauty, After the Rain*.
David Mansfield *Songcatcher, The Gospel of Wonders* (Mexico, d. Arturo Ripstein), *Ropewalk*.
Lee Marchitelli *Iris Blonde* (Miramax).
Anthony Marinelli *Slow Burn* (Minnie Driver, James Spader).

Gary Marlowe *Framed, Mondschaten* (Moonlight Shadow, d. Robby Porschen).
Jeff Marsh *Burning Down the House, Wind River* (Karen Allen).
Phil Marshall *Rupert's Land, Gotta Dance, Kiss Toledo Goodbye, Temptation*.
Brice Martin *Poor Mister Potter, Saving the Endangered Species, Down but Not Out: Living in Chronic Pain, The Girls Room*.
Cliff Martinez *Wicked* (d. Michael Steinberg).
John Massari *1947, Breathing Hard*.
Michael McCuiston *Batman Beyond* and *The Batman/Superman Adventures* (both animated).
Stuart McDonald *Diaries of Darkness*.
Joel McNeely *Dark Angel* (Fox TV series, pilot episode).
Peter Rogers Melnick *Becoming Dick*.
Gigi Meroni *Blasphemy, Vampires Anonymous* (starring Michael Madsen), *Ray Gunn: Virtual Detective*, and *Veins of Madness*.

Cynthia Millar *Brown's Requiem*.
Marcus Miller *The Ladies Man*.
Randy Miller *Picture of Priority* (independent), *Family Tree* (Warner Bros.), *Pirates of the Plain* (Tim Curry).
Sheldon Mirowitz *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Legacy*.
Fred Mollin *Pilgrim* (Tim Truman).
Deborah Mollison *The Boys of Sunset Ridge* (indie feature), *Simon Magus* (Samuel Goldwyn), *The Thing About Vince*.
Tom Morse *Michael Angel*.
Mark Mothersbaugh *Camouflage, Sugar & Spice* (New Line), *Rugrats Paris: The Movie*.
Jennie Muskett *100 Girls*.

—N—

David Newman *Duets* (Gwyneth Paltrow), *The Affair of the Necklace*.
Michael Nyman *Kingdom Come*.

—P—

Van Dyke Parks *Trade Off, Harlan County, The Ponder Heart*.
Shawn Patterson *Herd, Tales From the Goose Lady, Magic*.
Jean-Claude Petit *Messieurs les Enfants, Sarabo, Sucre Amer*.
Nicholas Pike *Delivered*.
Robbie Pittelman *A Killing, The Dry Season* (independent).
Michael Richard Plowman *The Hot Karl*.
John Powell *Fresh Horses* (DreamWorks), *Outpost, Le Visiteur*.
Jonathan Price *Rustin* (indie drama), *Dog Story* (action).

—R—

Trevor Rabin *Whispers* (Disney), *Texas Rangers*.

Kennard Ramsey *Trick Baby*.
Alan Reeves *To Walk With Lions, Ocean Oasis*.
Graeme Revell *Red Planet, Dune* (Sci-Fi Channel miniseries).
David Reynolds *Warlock* (sequel), *George B, Love Happens*.
William Richter *Social Misfits, The Broken Machine*.
Stan Ridgway *Error in Judgment* (d. Scott Levy), *Spent* (d. Gil Cates Jr.).
J. Peter Robinson *15 Minutes* (add'l music).
Craig Rogers *Smoke & Mirrors, All the Best, Billy Sears*.
Marius Ruhland *Anatomy*.
David G. Russell *The Nest, Wicked Spring, White Bread* (Jenny McCarthy) *Black Scorpion: The Series* (exec. prod. Roger Corman).

How to Get Listed

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 310-253-9597, or e-mail Tim Curran, TimC@filmscoremonthly.com.

—S—

Craig Safan *Delivering Milo*.
Richard Savage *A Whole New Day*.
Lalo Schiffrin *Jack of All Trades*.
Gaili Schoen *Déjà Vu* (independent).
John Scott Shergar *The Long Road Home, Married 2 Malcolm* (UK comedy).
Ilona Sekacz *Salomon and Gaenor*.
Patrick Seymour *Simian Line* (William Hurt).
Marc Shaiman *One Night at McCool's, Getting Over Allison, The Emperor's New Groove* (Disney animated), *Jackie's Back* (Lifetime Network).
Mike Shapiro *All Over Again* (indie drama).
Theodore Shapiro *Girlfight* (Sundance Grand Jury Prize), *State and Main*.
Shark *The Spreading Ground* (Dennis Hopper), *Surf Shack*.
James Shearman *The Misadventures of Margaret*.
Howard Shore *The Yards*.
Lawrence Shragge *A House Divided* (Showtime) *Custody of the Heart*.
Alan Silvestri *Castaway* (Tom Hanks, Helen Hunt, d. Zemeckis).
Marty Simon *Captured*.
Mike Simpson *Freddie Got Fingered* (starring Tom Green).

Mike Slamer & Rich McHugh *Shark in*

a Bottle.
Michael Small *Elements* (Rob Morrow).
BC Smith *Mercy, Finner's Fee*.
Neil Smolar *The Silent Cradle, Treasure Island, A Question of Privilege, Deadly Arrangement*.
Darren Solomon *Lesser Prophets*.
William Stromberg *Other Voices* (comedy).
Mark Suozzo *Sound and Fury, Well-Founded Fear*.

—T, V—

Michael Tavera *One Special Delivery* (Penny Marshall), *The House of Mouse* (Disney TV).
Stephen James Taylor *Blessed Art Thou, John Henry*.
They Might Be Giants *Malcolm in the Middle* (2nd season).
Joel Timothy *Waiting for the Giants*.
Raymond Torres-Santos *Richport, Millennium, Menuendo...My Loving Years*.
Colin Towns *Vig*.
Bruce Turgon *Night Club*.
Brian Tyler *Panic* (HBO; William Macy, Neve Campbell), *Shadow Hours, Terror Tract*.
Chris Tyng *Bumblebee Flies Away, 7 Girlfriends*.
Joseph Vitarelli *Sports Pages* (dir. Richard Benjamin) *Anasazi Moon* (dir. David Seltzer, starring Gary Oldman, Skeet Ulrich).

—W—

Steven Warbeck *Pavarotti in Dad's Room, Dance, Quills*.
Don Was *American Road* (IMAX).
Mark Watters *Tom Sawyer*.
Wendy & Lisa *The Third Wheel* (Ben Affleck).
Michael Whalen *Slay the Dreamer, Vlad*.
Alan Williams *Angels in the Attic, Princess and the Pea* (animated feature, score and songs; lyrics by David Pomeranz), *Who Gets the House* (romantic comedy), *Santa and Pete* (Hume Cronin, James Earl Jones), *Going Home* (Jason Robards).
Debbie Wiseman *The Lighthouse, The Guilty*.

—Y—

Gabriel Yared *Lisa*.
Christopher Young *The Glass House* (Diane Lane and Leelee Sobieski).

—Z—

Hans Zimmer *Pearl Harbor* (d. Michael Bay).

FSM



michael nyman

wonderland



Original music from the new Michael
Winterbottom film, by Michael Nyman,
the composer of THE PIANO 

©2000 VIRGIN RECORDS AMERICA, INC.

Composed, conducted and produced by Michael Nyman

Starbrite Autographs

The Brightest Stars Sign For Us

StarbriteAutographs.com...

A full color catalog website featuring only **In-Person Obtained** autographs. All items are backed with a numbered **Certificate of Authenticity** that includes the **date and location** of where the celebrities' signature was obtained. Be sure to take a peek at our "Action! Auction!" in order to bid on some very unique and one of a kind items!!!



Just a few items from our Website's inventory...

FEMALE Celebrities

Jennifer Aniston	\$55.00
Christina Applegate	\$55.00
Roseanna Arquette	\$55.00
Fausta Dahl	\$55.00
Drew Barrymore	\$55.00
Downs J. Brown	\$45.00
Lacey Chabert	\$55.00
Phoebe Cates	\$55.00
Joan Collins	\$45.00
Jennifer Connelly	\$45.00
Ileana Douglas	\$45.00
Minnie Driver	\$55.00
Kirsten Dunst	\$55.00
Britt Ekland	\$40.00
Calista Flockhart	\$60.00
Jessica Garofalo	\$55.00
Lacey Gibbons	\$45.00
Jennifer Grey	\$55.00
Teri Hatcher	\$60.00
Melissa Joan Hart	\$55.00
Natasha Henstridge	\$50.00
Jennifer Love Hewitt	\$55.00
Famke Janssen	\$50.00
Lisa Kudrow	\$55.00
Drea DeMatteo	\$50.00

MALE Celebrities

Richard D. Anderson	\$50.00
Kevin Bacon	\$55.00
Scott Bakula	\$50.00
Antonio Banderas	\$65.00
Warren Beatty	\$50.00
Albert Brooks	\$45.00
Edward Burns	\$55.00
Gabriel Byrne	\$50.00
James Caan	\$40.00
Dean Cain	\$55.00
Chevy Chase	\$40.00
James Coburn	\$45.00
Jeff Conaway	\$45.00
Billy Crystal	\$45.00
Timothy Dalton	\$60.00
Robert DeNiro	\$95.00
Danny DeVito	\$65.00
Stephen Dorff	\$55.00
David Duchovny	\$55.00
Emilio Echeverez	\$50.00
Corey Feldman	\$35.00

Gil Gerard	\$40.00
Kelsey Grammer	\$55.00
Dan Haggerty	\$40.00
Jonathan Harris	\$40.00
Ethan Hawke	\$55.00
Michael Keaton	\$55.00
Richard Kiel	\$55.00
Jack Lemmon	\$50.00
Ray Liotta	\$45.00
Roger Moore	\$65.00
Chas O'Donnell	\$55.00
Blair Patrick	\$40.00
Luke Perry	\$55.00
David Hyde Pierce	\$50.00
Simon Rex	\$45.00
Paul Rodriguez	\$40.00
Tim Roth	\$45.00
Rich Schroder	\$55.00
Felix Silla	\$35.00
Gary Sinise	\$45.00
Kevin Spacey	\$50.00
John Travolta	\$45.00
Vernie Troyer	\$50.00
Carl Weathers	\$45.00

Isabella Rossellini	\$45.00
Rene Russo	\$55.00
Nicolete Sheridan	\$45.00
Talisa Soto	\$50.00
Stella Stevens	\$45.00
Dominique Swain	\$50.00
Jennifer Tilly	\$45.00
Kathleen Turner	\$45.00
Shannon Tweed	\$45.00
Leonor Varela	\$55.00
Vendela	\$50.00
Lana Wood	\$45.00
Robin Wright	\$50.00
Alfie Woodard	\$45.00

Musician's

Paula Abdul	\$50.00
Christina Aguilera	\$55.00
Tori Amos	\$55.00
Appollonia	\$45.00
Back Street Boys	\$225.00
David Bowie	\$75.00
Mariah Carey	\$60.00
Bellinda Carlisle	\$45.00
Mary C. C. Carpenter	\$45.00
Petula Clark	\$45.00
Eric Clapton	\$75.00
Alice Cooper	\$55.00

Sheryl Crow	\$50.00
Billy Ray Cyrus	\$45.00
Celine Dion	\$85.00
Enigma (Baby Spice)	\$45.00
Geri Halliwell	\$50.00
Enrique Iglesias	\$55.00
Chris Isaak	\$65.00
Michael Jackson	\$150.00
Mick Jagger	\$125.00
Billy Joel	\$50.00
Elton John	\$95.00
B.B. King	\$55.00

Cyndi Lauper	\$55.00
Country Love	\$50.00
Loretta Lynn	\$45.00
Madonna	\$150.00
Marilyn Manson	\$55.00
Paul McCartney	\$295.00
Reba McEntire	\$45.00
Willie Nelson	\$65.00
Stevie Nicks	\$45.00
Robert Plant	\$50.00
Prince	\$350.00
Lionel Richie	\$55.00

Leann Rimes	\$50.00
Gene Simmons	\$55.00
Briny Spears	\$60.00
Barbra Streisand	\$225.00
Tina Turner	\$55.00
Shania Twain	\$60.00
Emily Watson	\$55.00

MasterCard

VISA

We provide a Certificate of Authenticity and a Lifetime Guarantee with all our Photos and Collectibles!

www.StarbriteAutographs.com

800-380-1777 toll free / 858-538-0433 office / 858-538-0511 fax

P.O. Box 722020 San Diego, CA 92172-2020

MAIL BAG

READER
RANTS,
RAVES &
RESPONSE

Herrmann's Journey

Some people scale mountains. Others feed the world's starving. Everyone needs a mission, and mine is to nudge *Journey to the Center of the Earth* (1959) into the pantheon of acknowledged screen classics. Kudos to Guy Mariner Tucker for celebrating Bernard Herrmann's marvelous subterranean score (*FSM* Vol. 5, No. 4). Tucker correctly identifies the music as characterizing the place rather than the people; perhaps Herrmann was just in his customary dark mood, or perhaps the characters were sufficiently realized to require no elucidation. At any rate, the choice affords the film a unique and truly potent sense of atmosphere (one is reminded of Ridley Scott's decision to overlay the opening credits of *Alien* with Goldsmith's incredibly eerie "Planet" music, rather than the composer's more favored romantic theme; an instance when it is difficult not to agree with the director). The coda music, by the way, is from Herrmann's *The Snows of Kilimanjaro*, while the song "Here's to the Prof" is an adaptation, I believe, of a Scottish students' song (just as the love song is an appropriate adaptation of a Robert Burns poem).

As for the film itself—despite the fact that some of the effects are clearly dated (and Pat Boone sings) there is no need for the slightest self-consciousness.

Journey's witty and literate screenplay, its self-knowing tone, its well-structured character dynamics, confident pace and abundant charm—not to mention James Mason's performance of effortless intelligence—put it leagues ahead of any of today's knuckleheaded blockbusters.

Anthony O'Neill
frantik@netspace.net.au

I just wanted to add a couple of things to Guy Tucker's

Journey to the Center of the Earth piece:

1. According to the cue sheets, Van Heusen and Cahn did not write "Here's to the Prof." The composer is listed as "unknown" and the arrangement is credited to Ken Darby.

2. The music following Pat Boone's rendition of "My Love Is Like a Red, Red Rose" is an instrumental version of that song, and not a third appearance of "The Faithful Heart."

3. As for the scene of the giant boulder chasing the heroes, there is indeed music there, although it's buried so low in the mix it may as well not be there. It's not even listed on the cue sheets. (It's actually a small portion dropped in from the later cue "Earthquake.")

4. The serpent is not a reed



instrument. The sound originates from the vibration of the player's lips in the mouthpiece, like in a trumpet or trombone.

5. The score for *Eye of the Beholder* does not use a serpent. Tuba yes. Serpent no.

6. The "Whirlpool" cue is audible only on the CD, since it is buried under effects in the film.

7. The finale music heard over the Carlsbad Caverns credit was lifted from Herrmann's end title for *The Snows of Kilimanjaro*.

Taken directly from the 1952 recording, it was not re-recorded, and is not in stereo like the rest of the *Journey* score.

8. Jim Doherty is picky when it comes to Herrmann.

Jim Doherty
Chicago, Illinois

Special thanks to Brad Arrington for sending the info that Jim had already mentioned in sections 3 and 7. More special thanks to Thom Tierney for also sending the info for 7.

Beating the Dead Horse

Levenson vs. *FSM*: Reading the ongoing battle between *FSM* and Mr. Levenson (*FSM* Vol. 5, Nos. 2 & 3) has prompted me to put pen to paper (figuratively speaking, as this is typed). I think it wrong to constantly snipe at each other in public. I can appreciate both sides of the argument: Mr. Levenson's concerns and your defense of the magazine. However, this is probably a "no win" situation and ultimately bad for PR.

Like it or not, film music is a minority interest. Even classical music is a minority interest compared to the world of pop. Fans can be thankful to have something to read and hear. The fact that you can't buy *FSM* in your local store is irrelevant. All you have to do is pay a subscription fee and it's mailed to you! On the issue of CD releases by *FSM*, I contend there is something to please just about everyone—for me it's *Prince Valiant* and *Prince of Foxes*. It's obviously not feasible or desirable to conduct a public opinion poll every time to solicit reader's views on what they want. By and large *FSM* does a pretty good job of releasing new material.

The main issue of debate is the quality of *FSM* and the output by its reviewers. I have no hang-

ups with the content. Yes, there are things I would like to see included, but then, I don't run the magazine. My main interest is classical film music. In order to read about it I have to go back into the archives. It's difficult but not impossible. I don't expect all *FSM* staff to be in tune with the old Hollywood scores simply because they have other interests and wish to promote what's best about today's film music. It's an onerous task given that the industry employs so many composers in this area, plus the breadth of film score output is huge in terms of style and quality. I am not surprised that readers sometimes get infuriated over a score review. To put matters into perspective, here is a soundtrack critique dating from 1981. You'll have to guess the subject of the review:

"A shockingly forceful display of talent run aground, Mr. X has obstreperously concocted just about anything that came to mind for this brutal stupidity. In so lengthy a score, and one so unrelentingly full of meaningless notes, it is perhaps something of a feat to be consciously able to eschew invention, genuine involvement and the slightest trace of erstwhile creativity."

And here comes the bit I like the most:

"The rest of the album, especially a driveling, incessant, boola-boola march theme, further illustrates the composer's almost unconscionable work for this film."

"Boola-boola march!!" If this were published today in *FSM* there would be rioting. The last paragraph of the review (taken from *Films in Review*: Vol. 32, No. 7 Aug./Sept. 1981, on the Columbia recording of *Raiders of the Lost Ark*) recommends: "This is the time for Mr. Williams to go somewhere and regroup."

I hope this illustrates my point and goes somewhere toward helping to rebuild relations between customers such as Mr. Levenson and *FSM*.

William Snedden
N.W. Snedden@expro.shell.co.uk

(continued next page)

FSM's Critics

By the time I was 11, my teachers required that I stop spitting out book reports and utilize more critical thinking in my writing. *FSM* has made it clear that they feel a review without any subjectivity is the equivalent of liner notes. Any reasonable person should be able to read a negative review of something they enjoyed without insulting those who wrote it. My best university professors in experimental psychology, anthropology and philosophy asserted that it is impossible for anyone to approach a situation with total objectivity—there is always the baggage of preconceived notions, and previous opinions and knowledge of the subject at hand. The writers at *FSM*, especially Jeff Bond, have often said things I disagreed with when writing about movies, directors, soundtracks and composers that I admire—there are even things I found downright insulting. But that's what makes them such interesting, well-informed and

entertaining writers. I would never cry to my mommy that *FSM* hurt my feelings. It really blows my mind that some people can be so juvenile, and that they would continue reading something they found so offensive.

Darren MacDonald
Calgary, Alberta

FSM: A Total Joy

Your call for letters celebrating the 10th anniversary of *FSM* spurred me to write a long overdue letter of thanks and praise. For years I have eagerly awaited the arrival of each issue, always amazed that such a magazine exists, thrilled by covers featuring long time heroes such as Herrmann, Waxman, Korngold and Williams. And with the added suspense of a new CD released each month, *FSM* is a total joy.

I especially wanted to praise an article printed almost a year ago in Vol. 4, No. 7: "Regaining Composure" by Broxton and Southall, which gives an excellent introduction to the Polish composer Zbigniew Preisner. His

music for the films of Krzysztof Kieslowski is hauntingly beautiful. Besides the scores mentioned in the article, I also recommend the soundtracks to *Feast of July*, *Fairy Tale* and *Dekalog* (an import). For a long time, I had hungered for any information on Preisner, thinking that he was perhaps too obscure. But now I know I can count on *FSM* to provide a feast of unexpected delights. Thanks so much for your hard work and dedication. Congratulations on 10 great years!

Don O'Sullivan
Providence, Rhode Island

I want to thank you for a terrific magazine. You're the best on the subject and don't let anyone tell you differently. I recall one letter from a disgruntled reader who blasted you and praised some of the other so-called "film music magazines." I've seen some of them, and frankly, they aren't in your class.

I also want to tell you how much I've enjoyed the CDs I've ordered from you. They are all excellent. My favorite is the

most recent release, Leonard Rosenman's *Beneath the Planet of the Apes*. This imaginative and thrilling score makes an excellent companion piece to Jerry Goldsmith's original *Planet of the Apes* classic. Now how about doing all of us Apes fans a favor? Why not release the scores from the last three films in the series? By the way, why did Fox use an excerpt from Jerry Goldsmith's "The Search Continues" from the original *Apes*, at the end of *Conquest of the Planet of the Apes*, which was scored by Tom Scott. Was Mr. Scott's work not good enough?

I'm very pleased with your products and services. Don't listen to your critics. We all have our favorite scores and composers, and everyone has their opinions. Remember, fans: A review is just one person's thoughts and feelings.

Nicholas Ziino
Ridge, New York

Well, Nicholas, Jeff Bond would argue that what you suggested could very well be the case—that Scott's music wasn't good enough.

It's the
Obvious Choice

Film Scores

Soundtracks

Composer Compilations

WWW.PACTIMECO.COM

PACIFIC TIME ENTERTAINMENT COMPANY, INC.

4 EAST 12TH STREET NEW YORK, NY 10003 USA

TEL: 212.741.2888 FAX: 212.807.9501

EMAIL: PACTIMECO@AOL.COM • COME VISIT US AT: WWW.PACTIMECO.COM

CONTACT: CURTIS URBINA

VIALE G. MAZZINI 41

00195 ROME, ITALY

TEL: 06 321 9570 • FAX: 06 321 8308

CONTACT: SERGIO COSSA

On the other hand, Fox owned Goldsmith's music, so they could pretty much do whatever they wanted with it.

Pocket Power

Congratulations on the new department, "Pocket CD Reviews," with its emphasis on content and type of music and little on alleged "quality" or value judgments. Your "good" or "bad" ratings seldom coin-

than to simply call it lame and terrible.

As for the Jesus issue, there were no giggles. It seemed only natural.

Too Much Time on My Hands

I wanted to take a minute to comment on Jesus Weinstein's review for *In Too Deep* (Vol. 4, No. 10). I found the fatalistic statement that ended the review to be rather odd: "Chris Young's work used to be

damn good stuff and then kind of go pffft (the late Brian May to name one...anybody want to buy a copy of *Dr. Giggles*?). Young has demonstrated time and time again that he doesn't fall into that category—though I will admit that he did have a rather barren period over the past couple of years: Both *Hush* and *Hard Rain* were disappointing, but the inadequacies in those scores were due to the lousy films, Young's obsession with not being the Bela Lugosi of film music (which left him out of his element) and the temp-track hell he went through while composing them. He wasn't the ideal choice for either project in the first place—I'd have gone with Edelman for the first and Mancina for the second.

The Hurricane (and *Set It Off*) proves that he still has what it takes as a serious composer, so I find Weinstein's statement a bit silly, to say the least. However, I'm not going to boil it down to saying that Young should or shouldn't do more horror and suspense scores and less bombastic action scores, or quasi-suspense Blaxploitation stuff like *In Too Deep* and *Urban Legend*. It's frustrating to be typecast (I know because I'm an actor), but you have a catch-22 when you're typecast doing what you do best, and you desperately want something else just as a breath of fresh air. I've read interviews with Young where he expresses frustration at having most of the projects he's been on since *Jennifer 8* temped with *Jennifer 8*. The mediocre *Hard Rain* and *In Too Deep* at least gave the composer a reprieve from turning out an endless body of work with *Jennifer 8* stamped all over it.

I suppose we can't blame poor old Weinstein for the occasional inaccuracy, especially when he had to write half of that particular issue, but I'd still like to see some of these gloom and doom predictions grounded in a slightly more factual basis.

On another note—and I know this is taboo—what the hell is wrong with David Arnold as a *Bond* composer? He's no John Barry, but face it, why didn't Marvin Hamlisch or Bill Conti

infused with life and promise, but now his creativity may have been irreparably beaten down by the industry...he has become truly subservient to the film—in a way he's too subservient. And for those of you who insist that Young is doing exactly what he is supposed to when he composes an unnoticeable, underwritten score such as *In Too Deep*, I say to you that this guy was too good to turn into wallpaper without anyone caring."

Point well taken, but about a month later the score album for *The Hurricane* came out. Jesus, do you enjoy eating your own words? Young writes one score that you call underwritten, and you're automatically bemoaning the collapse of his career? Young is one of the best and most original composers working in Hollywood in any age, and if he were losing it, it would probably be a very sad and gradual process, as has been happening recently to some of the old warhorses, such as Bernstein and Goldsmith. I understand where Weinstein is coming from—there are plenty of composers who write some

cide with mine. But, just when I'm ready to compliment you on avoidance of the pedantic nincompoopery found elsewhere in reviews (i.e., "the second half of the theme—the 6/4, 3/4—is sometimes 5/4, 3/4, or even 4/4, 4/4..." Jeez!) you throw in "an arpeggiation of the tonic chord..." That sounds like some sort of a kinky musical colonic. Then, to confuse us further, you list the wrong page number for the department on the Contents page in Vol. 5, No. 3. No matter—I'd search through the whole issue to find it even if it's unlisted and on an unnumbered page. Just don't leave it out or I'll really be pissed to search and not find it. Oh, and whose sly idea was it to have Jesus Weinstein write the review for *Jesus: The Epic Miniseries*? I can just imagine all the giggles in your staff meeting when you handed out that assignment!

Bert Zwonechek
Sun City, California

If you can think of a simpler way to say "an arpeggiation of the tonic chord" please let us know. It is more fair to the composer to analyze why his music is lame and terrible

Get your daily dose!

www.filmscoremonthly.com

Our website is updated five times weekly with news, reviews, opinion, and first word of new FSM Classic CDs.

Read, shop, respond



F S M READER ADS

1,000,000 SOUNDTRACK LPs/VIDEOS

Rare originals, limited editions, imported reissues.

Catalog—\$1.00.

SOUNDTRACK LP PRICE GUIDE—\$10.

VIDEO—all genres:

SF/Horror, B's, Silents, Cult.

Catalog—\$1.00.

BIG DESCRIPTIVE CATALOG—\$10.

RTS/FSD6, Box 93897, Las Vegas NV 89193.

FOR SALE

Jim Whittaker; P.O. Box 1309, Alttona, PA 16603, has written a book about the history of *Rocky Horror* as play and film. *Cosmic Light* is a 211-page trade paperback with 12 photo pages. Info from 15 new interviews and over 90 printed sources details the phenomenon's history from the writing of the play to the film's midnight cult. Edition is limited to 1,000 copies and is available for \$20 including postage.

Chris A. Johnson; c/o 1282 Michele Way, Santa Rosa, CA, 95404, has *Themes 2* (Vangelis, limited-edition CD, mint condition) for \$35; *The Next Man* (Michael Kamen, sealed LP) for \$20; and *Mona Lisa* (Kamen, U.K. import LP, mint condition) for \$30. All prices include shipping.

Darick Frommherz; 2323 Southwood Dr. #12, Appleton, WI, 54915, dkfz@yahoo.com, has the following mint-condition CDs available for sale or trade: *Dick Tracy* (Danny Elfman)—\$12; *Frantic* (Ennio Morricone)—\$30; *Guarding Tess* (Michael Convertino)—\$28; *Midnight Run* (Elfman)—\$22; *Into the West* (Patrick Doyle)—\$30. All prices include shipping. Darick has over 100 CDs available, starting at \$4.

Alex Zambra; 5644 Lawndale, Houston, TX, 77023-3840, Fax: 713-921-5082, has the following for sale: *In Harm's Way* (Goldsmith, Japanese mint-cond. CD)—\$250 OBO; *Link* (Goldsmith, mint-cond. CD)—\$200 OBO; *La Reine Blanche* (Georges Delerue, French CD)—\$90 OBO; *The Cable Guy* (John Ottman, promo CD)—\$60; *Five Corners* (James Newton Howard, booklet w/ white-out stain)—\$35. Please add \$5 for certified postage U.S. For foreign orders add \$10 for S&H. No sales to countries w/o registered mail service—sorry.

WANTED

Chris A. Johnson; c/o 1282 Michele Way, Santa Rosa, CA, 95404 is looking for *Suspect* (Michael Kamen) and any other Kamen stuff.

SEND YOUR ADS TODAY!

Reader ads are FREE for up to five items. After that, it's \$1 per item. It's that simple. Send to **Film Score Monthly**, 8503 Washington Blvd, Culver City CA 90232; fax: 310-253-9588; Lukas@filmscoremonthly.com.

Upcoming Deadlines...are predictable again! Send your ads accordingly:

Vol. 5 No. 8 Ads due 9/20, on sale 10/25

Vol. 5 No. 9 Ads due 11/15, on sale 12/20

Space Ads for Individual Collectors/Dealers

Only \$60 For a 1/6 page space ad, simply send your list and information to the address above; you can comfortably fit anywhere from 20 to 60 titles, but try to include less information per disc the more you list, or else the print will be microscopic. We will do all typesetting. Same deadlines and address as above. Send payment in U.S. funds (credit card OK) with list.

or Michael Kamen, or even Monty Norman get bashed when they did their Bond scores? They aren't John Barry, either. If you want to bash a *Bond* composer, bash Eric Serra and leave it at that. Besides, did it ever occur to Arnold-bashers that when Barry resigned from the series, he wanted the music to be "updated" by a new generation—that was the reason he recommended Serra (which went horribly awry, but was done with the best intentions). Before bashing Arnold for not being Barry, why doesn't somebody ask Mr. Barry what he thinks of Arnold's work? (Read the interview with

Barry in *The Score* by Michael Schelle if you don't believe me about the last few Barry facts.) I find it especially ironic that on one hand you bash Arnold for not writing a good *Bond* score, then give away autographed copies of *Tomorrow Never Dies* for reader feedback. Hmm...

On a similar note, I'm sorry to see that C.H. Levenson will no longer be writing to you. I enjoy reading banal tripe like that...but then, I'm also a screenwriter. Otherwise, a good magazine. Keep it up.

Nathaniel Smith

snorklewacker@hotmail.com

Nathaniel...your defense of Christopher Young is no more "factual" than Weinstein's attack—but that's good. If either the review or your letter were simply "factual" then there would be nothing to discuss or argue about the subject. As for Arnold's *Bond* work, there is more than one contributor to *FSM*—just because something gets a subpar review in the magazine doesn't mean everyone associated with us hates the score—though in this case we all do.

Regarding the *Tomorrow Never Dies* giveaway, there's nothing ironic about that. Just because we slam an album doesn't mean that we expect or encourage our readers to dislike it, too. Good luck with the screenwriting.

Re-record This!

First a note of thanks and congratulations on a splendid job on the *Beneath the Planet of the Apes* CD...another treasure reborn!

My reason for writing is the ongoing commentary in *FSM* by those I consider "whiners," regarding re-recordings of classic scores. These folks are always complaining about tempo differences, instrumentation differences from the originals and so on. As a long-time musician (30+ years), I have absolutely no problem with these differences and consider it a blessing that these projects are done at all! So what if they're not absolute note for note replicas of the originals? Are these fans so anal retentive that they can't allow for artistic freedom of expression in the interpretation of the score? New recordings will never reproduce the originals 100 percent. Listen to Bernard Herrmann's own re-recordings like "Mysterious World of..." and notice the differences compared to the originals. They still sound great, just a bit different! Even classical pieces differ in different conductor's hands. I have copies of both Herrmann and John Williams conducting Holst's "Planets," and both sound totally different...Herrmann's *sounds* like Herrmann!

We should be grateful to labels like Varèse for taking the time and trouble to produce these CDs at all. *Superman*, *7th Voyage of Sinbad*, *Back to the Future*, *Somewhere in Time* and the *Alien* trilogy all sound a bit different from their original counterpart—but so what? How do they stand as an artistic accomplishment? Hats off to Varèse, Silva, Marco Polo, Monstrous Movie Music and all those who labor to give film music fans clean new recordings of their favorites.

Charles Thaxton
Fostoria, Ohio



The Way To Download
Soundtracks And Score



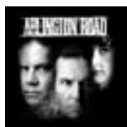
Cinema Paradiso - Ennio Morricone

Ennio Morricone's award-winning score to the 1988 Italian film *Cinema Paradiso*. Find DRG's catalog of Morricone scores and anthologies at EMusic.com.



Star Trek - Alexander Courage

Alexander Courage's original 1966 score to early *Star Trek* episodes *The Cage* and *Where No Man Has Gone Before*. EMusic.com features the whole GNP Crescendo catalog of *Star Trek* film and TV score.



Arlington Road - Angelo Badalamenti

Angelo Badalamenti's suspenseful score to the psychological thriller *Arlington Road*, starring Tim Robbins, Jeff Bridges and Joan Cusack. Download Will Records soundtracks at EMusic.com.



Independent Film Channel - In Your Ear Vol. II - Scores!



A compilation of film music on the Independent Film Channel, including Angelo Badalamenti from *Lost Highway*, Mark Mothersbaugh from *Bottle Rocket*, James Newton Howard from *Glengarry Glen Ross*, Stewart Copeland from *Rumble Fish*, and Ryuichi Sakamoto from *High Heels*.



Went To Coney Island On A Mission From God... Be Back By 5 - Midge Ure

Best known as the creative force behind the multi-platinum group Ultravox, Midge Ure compliments Jon Cryer's *Went To Coney Island* with his debut electronic score.

Inquiries: soundtracks@emusic.com

Click to the EMusic Network:

EMusic.com, RollingStone.com, DownBeatJazz.com, IUMA, Tunes.com

C'mon, this is your chance to be heard (we don't want to do *all* of the talking around here).

Send your letters to:

FSM Mail Bag

8503 Washington Blvd., Culver City, CA 90232

or e-mail:

mailbag@filmscoremonthly.com

THEY MIGHT BE GIANTS

Malcolm in the Middle

SAY SOMEONE COMES UP TO YOU ON THE STREET AND ASKS, "IF YOU HAD TO PICK SOMEONE TO WRITE

THE MUSIC FOR A TV COMEDY SERIES

about four reprobate young boys, an embarrassingly buffoonish father and the overworked, loud-mouthed but loving mother who (barely) holds them together, who would it be?"

You would of course answer, "They Might Be Giants."

As the band They Might Be Giants, John Flansburgh and John Linnell have been writing quirky, clever pop/rock songs together since the early '80s, and have of late evolved from the underground college-band circuit and alternative scene to a more mainstream status, thanks to high-profile work on *Austin Powers 2: The Spy Who Shagged Me* and their recent gig scoring the hit Fox TV comedy series *Malcolm in the Middle*. "A couple of years ago, we started branching out into film and television stuff basically as a way to figure out how to not tour so much," says Flansburgh. "We didn't know what the possibilities were, but from the second we were open to the idea of doing outside work, it started happening. We have had really good luck finding creative people who sought us out."

A Sitcom Like No Other

One such person is Linwood Boomer, creator and executive producer for *Malcolm in the Middle* (and for trivia buffs, Adam Kendall on *Little House on the Prairie*). "A couple of summers ago," says Flansburgh, "I got a call that Linwood wanted us to do a song for free for his pilot. So it was like, 'Well, that just sounds like a terrible idea.' Then they sent us the script for the famous 'dad getting shaved' episode." As it turned out, Flansburgh says, "we were very lucky in getting this show, not just because it's a hit, but also because it's very unusual to have this level of care go into making a show. The fact that it's shot on film, it doesn't have a laugh track. Every show gets revised. They actually re-shoot things. It's really a class act."

As anyone who's seen it knows, *Malcolm* is anything but your typical sitcom. It's a twisted take on the contemporary family—a sort of live-action *South Park* meets *The Simpsons*. So the music must have the same hopped-up, slightly skewed approach. "The way they use music is very unusual; it's not

Stuck in the Middle

BEHIND-THE-SCENES WRITING MUSIC FOR TV & FILM



MALCOLM'S MEN: John Linnell and John Flansburgh (right) take a giant step into the world of TV underscores.

really like a [TV] score. And it's not like a movie score," says Flansburgh. "It's also not like your standard sitcom fare at all. They use the music in part to make sure that people realize it's a black comedy and not a drama. Because a lot of the scenes without the music would come off as really twisted drama."

To say that Flansburgh and Linnell have a lot of music to write for *Malcolm* every episode is an understatement. Flansburgh says, "We'll have 20 or more cues [per show]. It's pretty much wall-to-wall music. As songwriters," he adds, "we've put out an album of a half-hour or 40 minutes of music every two years."

What's more, any musical style is fair game—from rock, ska, disco and even old-school rap scratching to orchestral and jazz arrangements. "Linwood has very unusual tastes," says Flansburgh. "There were temp cues from a David Byrne dance piece that he did with a trombone quartet. When I heard that I was like, 'Wow, all bets are off. This gig is really wide open.' We can do every kind of music that we've ever imagined or experienced. Having recorded 150 songs as They Might Be Giants commercially, we've covered a lot of musical territory."

The breadth of styles and sheer amount of music mean that nei-

ther Flansburgh nor Linnell gets much sleep during production. "The schedule is absolutely insane," says Flansburgh. "I had no idea... It's still very difficult to keep up with the pace of it. I just got a schedule today for the next 20 episodes that has me working till next February. I've enjoyed a Peter Pan existence for the last 20 years. Now I have to be extremely grown up. But it's also really exciting."

While the band's sound from its earlier albums is distinctly synthesized and sequenced, nearly all of the music written for *Malcolm* is played live. "We do a lot of things the old-fashioned way. We have weekly sessions that take an entire day of tracking. A fair amount is scored and worked out in advance with MIDI templates. We'll have a half-dozen players and we'll just work through the shows. Sometimes we sync to picture, sometimes not. I work out the timings before [the session]."

While doing everything with live musicians may cut into their profit margins a bit, it's worth it. "It just makes the work exponentially better. And to be able to work this steadily in the studio and with this level of players is pretty much a constant thrill."

"Just because you're in a rock band doesn't mean you're a crack addict."

—John Flansburgh, They Might Be Giants

They Might Be Tired

Flansburgh and Linnell wanted a break from the constant grind of touring; they got that, and more. In addition to *Malcolm*, they've composed music for *The Daily Show* and ABC's *Brave New World* science specials, and they wrote the opening theme for the upcoming animated series *The Oblongs*. "We figured nothing could be as hard as touring. You know what? This is definitely harder than touring. The number of all-nighters I've done... But it's fun, it's very exciting to be involved. We been on a pretty wild, lucky streak for a couple of years. Everything we've been involved with has been a hit."

—Tim Curran

JOHN DEBNEY The Replacements

Director Howard Deutch's late-summer film, *The Replacements*, starring Keanu Reeves, is, according to composer John Debney, "about an NFL strike, and a bunch of replacement players hired to come in and play the last four or five games of the season. And they're all the guys that never made it into the NFL—college guys, misfits, guys who've been in jail, guys that were once football players. It's a really fun pop-



Gene Hackman and Keanu Reeves in *The Replacements*

corn movie—it's been testing really, really well. Warner Bros. is very high on it, and everyone hopes that it's going to make a lot of money."

One Man's Schedule Conflict, Another Man's Gig

Debney notes that the process that led to his hiring was very unusual. "I didn't read a script, actually; it was a rather strange and convoluted way that it ended up in my lap. A friend of mine [Andrew Silver] was a music editor on the film, and he was in the temping process, trying a lot of different types of music for the director, because he thought that he wanted to go with a left-of-center

score, something more contemporary. So Andrew was temping it with a lot of bands, and he reached an impasse where he couldn't find a couple of cues for certain areas of the film. At the same time, I happened to be writing music for the Michael Jordan IMAX film, and was also experimenting with a lot of different types of music that were new to me—a lot of electronica music. Over the last year or so I'd really been experimenting with loops, manipulations, and all kinds of stuff with ProTools, getting into that world. I had done a couple of pieces that Andrew thought might

work for him. So one weekend I was here working, and he was across the street at Warner Bros., and so I threw him two or three pieces of music, and lo and behold, they went into the temp, and the director loved them. Unbeknownst to me, they had already made an offer to another composer to do the movie. So that was fine, obviously, but a couple of more weeks went by, and for a number of reasons that I don't even know at this point, the other composer didn't work out, so they came back to me, and I had about three-and-a-half weeks to turn in the score. They had already had a couple of meetings with the other guy, and for whatever reason their schedules didn't work out."

Debney Gets Looped

"The score's been really fun for me," Debney says. "It's everything from doing song-replacement stuff, doing Stones and Blink 182-style songs—I even wrote a ballad for the end credits, which was great fun for me, because that's where I came from, from playing in bands and doing rock-and-roll records. The score is extremely varied—there's electronica music which is à la Chemical Brothers, Dust Brothers—a lot of loops. There's some rap vocals over electronica loops; it's a really different thing for me, and it's been really exciting. There's maybe 10 minutes of straight, legitimate orchestral music, and then there's another 12 or so minutes of big electronica cues with orchestra infused into it, which happens toward the end of the film."

Given that Debney's scores have, of late, leaned more and more toward electronic infusion, the composer relates that his moving in a more contemporary direction has been well thought out. "I would love to do more of it. That's been conscious, because in this business we get typecast so quickly. All of us—actors, writers, composers. I've been the orchestral-comedy guy for a while, and it's fun—I love writing that type of score—but

(continued on page 33)

Soundtrack, Original Cast and Personality LPs & CDs

Over 4,500 high-quality, carefully graded LPs & CDs for sale by mail order. Many rare and scarce items available.

Our unique grading system assigns 3 separate grades to each album, taking the guesswork out of buying by mail. Free catalog available.

PORT SOUNDTRACK RECORDS



355 E. Whitfish Rd. • Port Washington, WI 53074 • Telephone & Fax (262) 284-4630

All major credit cards accepted.

Special offer
for *FSM* readers!
Call for details!

POSTERITATI MOVIE POSTERS

Original Movie F

Pick up art from v5n5 page 44

Memorabilia from t

THE movie poster web site

WWW.POSTERITATI.COM

241 Centre Street • New York, NY 10013
phone 212-226-2207 • fax 212-226-2102



This is the first in what will hopefully become a fairly regular column here at FSM. We thought it might be cool to give readers a window into what really goes on at a scoring session in Hollywood, for better or worse. Hope you enjoy it; let us know what you think.

Power Behind the Throne

A VISIT TO THE NEWMAN SCORING STAGE FOR AN EPISODE OF *KING OF THE HILL*

by Tim Curran

When my friend Shaun Cashman called me up to invite me to the scoring session for the *King of the Hill* episode he directed, my first response was, "What kind of bagels do you think they'll have?" He said cinnamon-raisin, so I told him fine, I'll go. Actually I was pretty excited; not only am I a big fan of the show, the music has always taken a very different approach, particularly for an animated series—very acoustic guitar-driven, underscoring the drama rather than hitting every action.

The session, at 20th Century-Fox Studios at the Newman Scoring Stage, was engineered by the legendary Armin Steiner—what a treat. Also there were the episode's producer Joe Boucher, sound supervisor/music editor/mixer Bobby Mackston and a couple of assistant engineers. Television protocol is a bit different than film in that the producer oversees more of the post-production than the director. So Shaun was pretty much able to sit back and relax—his back-breaking hours had been put in on the episode (called "Propaniacs") nearly six months previous.

Roger Neill, who also composes for TV's *Chicago Hope*, was the composer for this episode. Shaun and Joe discussed how the show rotates composers throughout the season, which to me makes it that much more impressive that the *King of the Hill* producers keep a consistent feel to the music. Other composers since the show's premiere in 1997 have included John O'Connor, Lance Rubin, John Frizzell, Greg Edmondson, Davey Johnstone, Pete Anderson, Jeff Baxter and The Replacements—and guest composers, including Chuck Mangione and Chuck D of Public Enemy.

Roger hadn't slept much. His usual orchestrator was out of town, so he had been up most of the night filling out the score himself. Nonetheless he was chipper and ready to conduct at the 10:00 downbeat. He had about 20 players—a fairly full string section, electric and acoustic guitarists and a percussionist/drummer. No winds, no brass, no other instruments he'd sequenced the night before. Then again, he didn't need them to get that specific *King of the Hill* sound.

The music went off without a hitch. Well,



maybe one hitch: In one particular scene Bobby Hill is telling a joke in front of a large crowd. The joke bombs, the room grows painfully silent. Roger and Joe had obviously thought the scene warranted music when they spotted it. But what Roger wrote just wasn't working. He kept tweaking it until they finally agreed that it was fine, but neither of them seemed particularly wild about it. (Incidentally, when I watched the scene on TV the following Sunday, they had taken the music out altogether, and the scene worked perfectly.)

As an aside, since the episode spoofed *Flashdance*, Roger wrote some very funny parodies of that particular '80s style of pop music using a Casio synth. But we had to wait

until the episode aired to hear it.

The most interesting aspect of the session to me, was just how laid back it was. I've been to many a session, both as composer and observer, and I've never experienced such a relaxed atmosphere. In that way, it had the same feeling as the show itself. Not that it wasn't an efficient session (they nailed all the cues in barely over three hours) or that they didn't take it seriously; it was just refreshing, that's all.

What more can I tell you?...Oh, we stopped off at the gift shop on the way out. I got a Twentieth Century-Fox pen that doubles as a cool blue flashlight. Jealous? **FSM**

ELMER BERNSTEIN
GEORGE S. CLINTON
ELIA CMIRAL
MICHAEL KAMEN
JAMES NEWTON HOWARD

Accidental insurance.

(b)

RPM Seattle Music Preparation
(425) 415-1500 • musicprep.com

The Newman film scoring dynasty certainly passed on many qualities beyond musical genius to its second generation. You could say that Randy (*Toy Story*, *Avalon*) inherited the humor of his uncle Lionel, the smart-assed genius who ran 20th Century Fox's musical department. Along with a unique talent for experimental music, Thomas (*American Beauty*, *The Horse Whisperer*) got his father Alfred's gift for sweeping melodies. While Tom's brother David certainly inherited that as well, he's even more of a workhorse. Alfred pumped out over 200 scores (*The Robe* and *All About Eve* among them), maintaining a quality that was always very good, if not exceptional. With over 60 films to his credit so far, David Newman is well on his way to matching Alfred's quantity and quality. Dramatic scores like *Hoffa*, *That Night*, *Other People's Money*, *Paradise*, *Boys on the Side* and *Brokedown Palace* are distinguished by their melodic character; possessing the kind of gorgeous thematic framework that Alfred brought to the old studio films.

But judging by the profits, David Newman's forte in Hollywood is not drama. It's scoring comedies, and Newman, though reluctant, does his job with absolute, screwball brilliance. In such youth-driven films as *Bowfinger*, *Never Been Kissed*, *Galaxy Quest*, *Jingle All the Way* and both *Flintstones* and *Bill and Ted* pictures, the composer is even more antic than the goofiness on screen. While most "comedy" composers score films as if they were cartoons, where every punch line must be hit like an orchestral mallet on Elmer Fudd's head, Newman's music looks at the bigger, funnier picture. Even though his comedy scores go at a mile-a-minute, covering dialogue with the same antic energy as the gags, he never loses sight of melody or the characters. Strong themes are the glue that connects the pratfalls, the jazzed-up orchestra brimming with Rube Goldberg electronic effects. It's comedy music that's truly funny on its own, the sheer wackiness of it bringing a smile to the face.

David Newman's comedy stylings are now on hyperspeed as he keeps pace with the manic energy of *The Klumps*. It's a return to *The Nutty Professor* for Newman, as Eddie Murphy's split personalities now take equal bill with the family's overweight genius and his sex-crazed alter ego. The emotional heart that helped the original and its music go beyond its gross-out hijinks is even bigger here, and that's perfectly in tune with Newman's approach. While the composer's own struggle to show his dramatic talents rivals Sherman Klump's effort to get away from Buddy Love's antics, Newman gives this sequel the kind of conviction that makes his comedy music more than a cartoon.

THE NUTTY COMPOSER

David Newman's the king of comedy. But after THE KLUMPS, he's looking to step off the throne.

BY DANIEL SCHWEIGER

Film Score Monthly: Your comedy scores have the kind of screwball energy that Carl Stalling gave to his Warner Bros. cartoons. Do you think you have a lot in common with him?

David Newman: It's hard to be objective about what you're doing, because certain movies call for certain kinds of music. To me, Carl Stalling's music didn't have any real kind of form. I'm always trying to unify what I'm doing and give everything some sort of musical meaning. "Comedy music" can be a bit thankless for me, because it's not there to bring attention to itself. You're just trying to make a funny movie funnier. So to make things interesting to me, I'll try to inform all of the music with themes. Orchestral music is about having themes that are hidden, slowed down and sped up. You can treat a melody in a lot of different ways. I also tend to use a lot of tri-tones. You can build a lot of interesting harmonies on them, and give the score a crazy feel. So when I score comedies, I make sure the director gets what he's looking for, and that I've composed music that is interesting for me as well. But a lot of that's hidden. It's stuff that another composer would notice, but the audience won't. Maybe they'll notice a score for an arty comedy. People have commented on my score for *Bowfinger* more than my other comedies. It had a rhythm and blues style that was more accessible. I'm sure my score for *Bowfinger* will get more attention than *The Klumps* will. But I love this movie. I think it has a lot of depth and character development in it. The most interesting thing is the tremendous amount of technology that's used to make you not notice that it's Eddie Murphy playing all of these characters.

FSM: What's the biggest difference in your scores for *The Nutty Professor* and *The Klumps*?

DN: The first movie only had 20 minutes of music. This one has an hour! It's a completely different movie. *The Klumps* has so many characters that it's difficult to put songs into, which wasn't the case with *The Nutty Professor*. There are also a lot more comic set pieces in *The Klumps*.

FSM: Did you try giving each of the Klumps individual themes?

DN: We talked about that, but there are six Klumps. So I ended up having a motif for the Buddy Love character and writing a love theme for Sherman. I also used a lot of rhythmic elements, and treated each comedy set piece with a different style. The Klumps tend to have a crazy quality about them. There's something running in their heads, and they can't stop, or slow down. I've keyed into that.

FSM: Most composers will duck out under dialogue. But many of your comedy scores don't seem to notice it. They keep that hyper tone, even when people are speaking.

DN: If the director wants music during the dialogue, you're going to score it. You can do that in a lot different ways, including lowering the tempo during the actor's lines, or not playing much at all. But if the director absolutely insists that you punch up the scene, then the choice to do that isn't mine. At the dub, they'll feel that the scene

isn't working without music. So the director might find another cue that I didn't intend to use during the dialogue, and they'll end up putting the music there.

FSM: Your next comedy after *The Klumps* is *Bedazzled*. What can we expect from that score?

DN: *Bedazzled* has four little vignettes about this guy trying to get this girl to love him, so there has to be a strong theme. There's also a theme for the devil, who seduces him. At this point, the movie will have about 20 minutes of score and 40 minutes of songs. But I have a feeling that *Bedazzled* will probably end up with more score.

FSM: You've scored every one of Danny DeVito's films, from *Throw Momma From the Train* to *Matilda*. What's it like working with him?

DN: He kills himself when he directs, and agonizes over every choice. I have a really great relationship with Danny. I wish he did movies all of the time, but he's always off acting. I'm sure he'll do another movie though.

FSM: Your recent comedy scores have been recorded on the reconstructed Newman Scoring Stage at 20th Century Fox. What's it like working where your family made film scoring history?

DN: It's put back the way it used to be in the 1940s, and I think it's the best stage in town. We recorded the new 20th Century-Fox logo there. I'll always go to the Newman stage first, and have done every one of my scores there for the last two years. My players and my engineers also like it. The Newman stage has everything you need in a good scoring studio.

The Family Legacy

FSM: How do you feel your music stands out in your family's legacy?

DN: That's a really hard question for me to answer. I came to composing a little bit later than my brother Tom or my cousin Randy. I'm trained like my dad, Alfred, who was thoroughly schooled in classical music. I came to film scoring from that point of view, and wasn't really composing until my late 20s. Tom and Randy were doing it in their teens. I almost find it shocking that I'm doing comedies at all. I don't think it's my strength. I just happened to do a few of them early in my career, and my decisions since then strengthened that facet. I'm not even sure I could say what my style is.

FSM: Where do you want to be as a composer?

DN: Everybody wants to do the same thing, to get the Academy Award-type movies. Composers want to be noticed, and have people say "good job" to them. But then you don't want to do something that's egotistical and not good for the picture. There are few movies that let you do that.

FSM: You've done some exceptional dramatic scores. Unfortunately, those films weren't hits. How do you think you can get more people to notice that side of your music?

DN: I've been scoring movies for 15 years, which is a long time. The dramatic films I do are always lower budget, while the comedies are big-budget pictures. So I don't know what the answer is. I think to a certain extent it's up to me to decide what I want to do. When you start scoring comedies, it's incomprehensible that anyone would typecast you. But it's so obvious when you're on the outside looking in. You need to make sure you've got a good agent. He has to do a little more work to make sure he notices all of the films that come in, and doesn't only send you out for the



KING OF COMEDY: David Newman wields his baton for *The Klumps* (above) and *Bedazzled* (below).



SUMMER MOVIE SOUNDTRACKS

This Year, Mediocrity Sounds Like Genius

BY JEFF BOND

kay, *FSM* faithful—it's been a few years since I've subjected you to my annual Summer Movie rant, but as they say while warning you that *Star Trek V* is coming: The vacation's over! There's always something to complain about.

Last year it was *The Phantom Menace*, but whatever you might say about that movie, at least it got people excited about going to the movies again. The year 2000 has been mostly appalling, with predictable masses turning out for sequels like *Mission: Impossible 2* and the yearly Jerry Bruckheimer abomination, both of which generated so much pre-release hysteria that they were able to rack up a hundred million or so before people even figured out that they're not very good. In the weekends following the release of *MI2*, movie after movie opened against very little competition, scored impressively, then dropped off precipitously the next weekend. Sure things like *Me, Myself and Irene* bombed. It's telling that *Scary Movie*, a 90-minute *In Living Color* episode with raunchier jokes, broke box-office records—weeks prior to the release of the film, there had simply been nothing around for people to see. Meanwhile, *The X-Men* generated a glow of critical goodwill by consistently not sucking as much as people thought it would.

An Un-Memorial Day

Musically, summer 2000 has been a disappointment, too—there must be something wrong when Hans Zimmer gets me more excited than John Williams. But Zimmer got a good ride out of *Gladiator*, a film a lot of people adored and some found too simple-minded or too gloomy-looking to compare with the sword and sandal spectacles of the past. Zimmer scored the movie the way you'd expect him to score it, except in the case of a truly spectacular opening battle sequence. Zimmer tackled this scene with gusto, providing a ferocious waltz of destruction to accompany an astonishing vista—a bitterly cold German countryside ignited by a fusillade of crossbow bolts and flaming missiles. It takes a lot to get me excited at the movies these days, but this sequence (at least until its clumsily shot and edited finale) actually had me laughing out loud in sheer wonder, and Zimmer's music was right at the heart of the scene's ability to thrill the viewer.

But Zimmer's score wasn't universally lionized. He was up-front about referencing some of the biggest old saws of modern film scoring, including Holst's "Mars, Bringer of War" from *The Planets* and Wagner's "Funeral March" from *Siegfried*; to many *Gladiator* was simply too derivative in its broad gestures and too timid in its subtleties to register as a good score. Part of the composer's curse here was the expectation of older viewers raised on masterpieces of the genre like *Ben-Hur* and *Spartacus*, a problem Zimmer acknowledged in a recent interview (see sidebar).

But at least Zimmer was associated with a movie that was widely praised. Elia Cmiral, who emerged relatively unscathed from *Stigmata*, must be rueing the day he took on the adaptation of L. Ron Hubbard's sci-fi epic **Battlefield Earth**, surely one of the most viciously reviewed movies of the past ten years, if not the last half-century. *Battlefield Earth* may in fact have been a more entertaining movie than the sleep-inducing *Mission to Mars*, but it was positively hilarious in its straight-faced presentation of mind-bogglingly ludicrous plot turns (the best occurs when superintelligent alien villain Terl fails to notice that the "man-animals" he put to work digging gold out of a mountain have instead simply stolen a pile of gold ingots from a conveniently unlocked Fort Knox). Cmiral's score has its moments, painting the post-apocalyptic, alien-dominated landscape of the film's first half in crushing industrial terms after an opening that echoes Goldsmith's *Logan's Run* with its hollow, lonely brass passages. But Cmiral is ultimately undone by the movie when he's forced to solemnly underscore moments like hero Johnny Goodboy Tyler discovering the tattered remnants of the U.S. Constitution in an abandoned library.

Battlefield Earth did have one saving grace—at 117 minutes, it's six minutes shorter than John Woo's painfully overblown **Mission Impossible 2**. While it may serve someone very well as a two-hour demo reel for high-speed photography, this sequel to the derided Brian DePalma TV series adaptation had me immediately nostalgic for the gripping feel and impenetrable yet strangely compelling plot turns of the previous movie. Hans Zimmer jumped onto this mega-production immediately after finishing *Gladiator*, and many people have pounced on him for slighting the Woo film in favor of Ridley Scott's epic.



But Zimmer actually does *MI2* a favor by losing the heavy, orchestral sound of *Gladiator* and providing an upbeat rock and roll sound for the sequel. His catchy (if monotonous) rhythms intersect perfectly with Woo's constantly roaming camera, and his sighing, ethereal love music supplies the sort of mythic tone that the Hong Kong director's floating doves and dreamy slo-mo photography beg for. In short, Zimmer's music suits the style of the film just as Danny Elfman's edgy, '60s-inspired technological approach suited Brian DePalma's more intellectual first film in the series. I much prefer Elfman's take as a listening experience, but Zimmer's is a well-informed approach.

Florid Fauna

After the fantastic BBC pseudodocumentary *Walking With Dinosaurs*,

Hans Zimmer on GLADIATOR

and expectations of the score:

"I had a lot of discussions with Spielberg because his favorite score is *Spartacus*, and this went on for quite some time with him saying, 'Why aren't you writing *Spartacus*?' " Zimmer said. "I don't think that sounds Roman either. We don't really know what Roman is. And I realized that Steven was after the same thrill he got from *Spartacus* when he was a young kid. I needed to play for a whole new generation. When I listened to *Spartacus* I didn't really get it. I don't get a feeling from it. The thing I got stuck on the longest was I knew I had to get some fanfares in there, and I didn't know how to escape the cliché of it. In fact, probably the thing people resent the most is the little theme I gave Commodus, which is so slight and so tiny. And in the last hour with the brass section sitting there I suddenly realized what the fanfare should be, which is that little tune played by 16 French horns very very loud. And it's a very decadent, perverted tune. My Rome is Viennese waltzes turned upside down and made very savage and barbaric. I'm not an anthropologist. That doesn't interest me. We did have some research and brought in CDs of music that was supposed to be Roman, but I didn't believe a word of it. Even modern music notation is so vague that I don't think anybody knows any of that. They didn't have drums then, that we know. I didn't even consciously stay away from that '50s kind of style, but there's an evolution that has gone through Hollywood film music that I'm not really aware of."



in which photorealistic dinosaurs are presented in their natural environment, my desire to see realistically rendered *talking* dinosaurs in Disney's **Dinosaur** plummeted. Seeing anthropomorphic saurians interacting with cute prehistoric monkeys just didn't sound appealing. At a scant 86 minutes *Dinosaur* is still tough for any thinking adult to sit through once you've gotten acclimated to the rich visual world presented in the film's opening minutes (an early scene in which a pterosaur flies over a world teeming with dinosaurs—presented in its entirety in a teaser trailer released last November—easily and efficiently encapsulates the appeal of the film). Composer James Newton Howard has now reached the very top of his profession, and he's more than equal to the task this film presents, namely, maintaining audience involvement in a pack of largely juvenilized, uninteresting characters as they trek across the wilderness.

Howard accomplishes the mission, although I'm still mystified by the seemingly too-obvious choice of bathing the score in a pseudo-African sound, as if this were somehow the prehistoric seed from which *The Lion King* sprang. Of course, in a film so deliberately removed from any human cultural references (but not jokes, sadly), choosing a musical approach must have been a daunting decision,

since by its very nature any human cultural idiom here is wildly inappropriate. But Howard's need to support the film's drama and characters is the most straightforward of missions, and his score sports several magnificent passages, particularly the underscoring of a grueling march through the desert. There's a certain Disney sparkle to the work that left me cold (for the subject matter, I still prefer Benjamin Bartlett's *Walking With Dinosaurs* score), but when you have to score sequences involving joke-cracking marsupials, that seems to be the way to go.

Harry Gregson-Williams and John Powell often get dismissed as "those Media Ventures guys," but both have written music that's quite different from the style of the company's chief founder, Hans Zimmer. The pair teamed up for **Chicken Run**, from the creators of the Academy

Award-winning Wallace and Gromit shorts. The film opens with a dazzling caricature of *The Great Escape*, and Gregson-Williams and Powell rise to the occasion with an energetic and spirited takeoff of Elmer Bernstein's classic march from the '60s WWII story. The movie unfortunately bogs down with the addition of a kind of rooster con-man character (as opposed to Rooster Cogburn character) voiced by Mel Gibson, who comes off like Tim Allen without the timing. Gibson's character bogs the movie down, and the second he leaves the action *Chicken Run* comes to life again. British composer Julian Nott wrote some effective and rather low-key music for the Wallace and Gromit shorts, and like *South Park*'s Adam Berry, got the shaft when it came time for the Wallace and Gromit creators to leap into the feature arena.

About That Black Private Dick...

No summer movie season would be complete without a remake, and this summer's is John Singleton's long-awaited **Shaft**, with Samuel L. Jackson as the titular bad-ass. Singleton's movie was a jumble of differing tones (one minute an overheated, dead-serious assault on white upper-class racism, the next an *Airplane!*-like treatment of John Shaft's awe-inspiring badness) and

bewildering plot turns. But despite having to work under the gargantuan shadow of Isaac Hayes' legendary theme song from the 1971 Richard Roundtree original, composer David Arnold manages to produce a juicy '70s-style score that to me is more successful than the composer's higher-profile efforts for the James Bond franchise. Arnold doesn't skimp on the classic repertoire of '70s percussion as heard in Hayes' original, but he also keeps his score alive with strong action motifs and melodies, pushing the music to the forefront in a way that's rarely heard in movie theaters these days. It figures that this would be one of the few scores of the summer to not see a commercial soundtrack release.

Fishing for Greatness

The Perfect Storm purports to tell the true story of a group of fishermen lost at sea during one of the most powerful storms ever to strike the Atlantic. Based on a book that used conjecture to tell much of the story of the crew of the Andrea Gail, the film fictionalizes the material even more in order to make it palatable for movie audiences. The result, unfortunately, is *too* palatable—a magnificent production that's far too drenched in Hollywood gloss to be taken seriously as a kind of historical document. Part of the problem is James Horner's relentless score, although, to be fair, the movie was tempted with music almost literally wall-to-wall. This becomes a crucial mistake both in the early sequences, in which Horner's plaintive, lyrical soap opera writing threatens to drown the viewer long before the storm does, and during the film's hour-long "climax." While director Wolfgang Petersen and his technical crew convincingly place the viewer at the heart of the storm, Horner's score is one of several film conventions that keep reminding the viewer that it's only a movie—hence the film never achieves the sickening, snuff-film quality that the documentary approach of movies like *A Night to Remember*, *In Cold Blood* or even *The Blair Witch Project* have in spades. Horner's score plays out far better as an album, where its rolling nautical feel marks it as a refreshingly close cousin to his seminal *Star Trek II: The Wrath of Khan* score.

Somewhat swamped by *The Perfect Storm* at the box office, the three-hour Roland Emmerich epic **The Patriot** marked the return of a rare film genre not seen since Hugh Hudson's *Revolution*: the Revolutionary War epic. Although spectacular in scope, *The Patriot* keeps its focus squarely on its protagonist, again played by Mel Gibson—a character only loosely based on a less than admirable figure from Revolutionary War history. It's clear from the opening bars of John Williams' score that the ambiguities of something like *Saving Private Ryan* are not about to be addressed in *The Patriot*. For years now Williams has occupied the very pinnacle of the film scoring world—he scores one or two movies a year, usually for his longtime collaborator Steven Spielberg or for high-profile, prestige productions like *Seven Years in Tibet* or *Angela's Ashes*. *The Patriot* marks the first time, perhaps since 1986's *Spacecamp*, that Williams has worked as a hired gun on a summer action movie, and the difference is noticeable. The opening music for strings (and solo violin) is as rich and compelling as any of Williams' other work, but by the time the composer's fanfarish

theme for the Revolutionary War effort comes into play all subtlety is thrown out the window. Interestingly, much of the music has the same sophisticated comic book quality as Williams' *Phantom Menace* score—not surprising for a movie that is a high-class comic book disguised as a historical epic

X-Tremely Noisy

It's a testament to how bad most comic book movies (and most movies this summer) have been that Bryan Singer's rather modest adaptation of **X-Men** had a \$54 million opening weekend and has caused critics to practically wet themselves praising the movie. It's not that *X-Men* stuns the viewer by being so good—what it does instead is consistently surprise the audience by not being terrible. Singer has the perfect hand for this sort of material—heavy enough to keep the audience's sense of disbelief at bay, but light enough to have several laughs at the expense of the film's (and comic's) premise of a world that is both aided and threatened by a burgeoning race of superpowered mutants. Composer and editor John Ottman was hot to repeat his collaborations with Singer on films like *The Usual Suspects* and *Apt Pupil* by scoring *X-Men*, but Ottman was off directing *Urban Legends: Final Cut*. So Singer employed veteran action composer Michael Kamen to do the score. With a bruising post-production period, the movie was hard on everyone concerned, and

Kamen reportedly was asked to dispense with a number

Zimmer on *MI:2* and Lalo Schiffrin's original theme:

"It's a really strong tune—you don't even have to use the melody to get people to know what you're talking about, you can just use the rhythm. I really wanted to make this one different, plus I didn't want to use a big orchestra. I thought there was something perversely nice about having a big summer picture that didn't have a big orchestra, and I wanted to make it more rock and roll. The Schiffrin tune is strong enough that you can really throw anything at it, which I did. I had an idea for this picture which was to start my own Mission: Impossible band and just get some of my favorite musicians in and do it like a band."



of individual character themes he'd written for the film's large cast of superheroes and villains. Other sources indicate that Kamen had to deal with techno elements that he did not even write, which may explain a lot of the schizoid aspect of that part of the music.

The result neither helps nor hurts the movie, although as a soundtrack album it ranges from unsatisfying to annoying (I'd be fascinated to discover who came up with the idea of someone whispering the word "Disco!" when the action music starts in the early cue "Ambush"). In the film, Kamen's textural approach works well enough without getting the pulse racing. Kamen's work has been criticized even by web mogul Harry Knowles as colorless, but his action music is actually more complex and classically

Paul Verhoeven on HOLLOW MAN

and scoring outrageousness:

"In that moment where Elizabeth Shue gets out of the car the music seems to really go further than what is shown on-screen. I like to cast composers the same way I cast cinematographers (now that Jan DeBont isn't available, I need someone in addition to Jost Vacano). I brought in Jerry Goldsmith on this because there had to be a very gradual transition from the sound of scientific experimentation to more feelings of jeopardy and danger, and Jerry is very good at that. He's able to add little elements and orchestrations and sounds that give you the feeling that something is not right, but without giving the whole thing away."



written than most of what passes for film music lately. This is particularly evident as the film's climactic Statue of Liberty fight reaches its conclusion and Kamen's score finally comes together for some well-developed action material (though it's mostly lost in the sound mix) and a satisfying, apocalyptic finale. Even better is the film's resolving cue, "Logan and Rogue," which recalls Kamen's work on David Cronenberg's *The Dead Zone* and perfectly underscores the movie's humanistic and "healing" conclusion. Kamen has often remarked that he dislikes scoring action movies now because of how little time he's given to work on them, and his *X-Men* score seems to reflect that quandary—like the students at Charles Xavier's institute, it's got plenty of potential, but it doesn't always pay off.

Special Effects Camp

The summer reached its final third with two ripe celebrations of special effects and camp, Paul Verhoeven's invisibility thriller **Hollow Man** and the long-awaited return of the world's most popular rubber-suited giant monster. *Hollow Man* is, if nothing else, a solid argument for the continuation of the Jerry Goldsmith/Paul Verhoeven collaboration. Verhoeven's film is often ludicrous, with performances that are entirely sabotaged by cutting-edge special effects. Verhoeven, his screenwriters and crew reportedly worked overtime to avoid shots and situations that would make their invisible man come off as comical, and they succeeded in that aim—it's everyone else in the picture who winds up with egg on their very visible faces. Only Kevin Bacon escapes with his dignity intact, and his performance in the face of a grueling shooting process can only be called heroic.

Goldsmith would probably rather be scoring something like *Rudy* than *Hollow Man*, but he's always excelled at exploring the dark side of human psychology; this makes him a perfect match for Verhoeven's very similar obsessions. Goldsmith is in perfect sync with Verhoeven's determination to keep the film rolling at a breakneck pace in order to prevent the audience from having any time to think about its improbable plot—Goldsmith offers a dreamy title cue for electron-

ics and strings that will remind some of *Basic Instinct*, but his contemplative main theme thereafter surfaces in only a few cues. The rest of the score is pulsingly rhythmic, driven by two brief, three-note motifs: a questing one that forms the spine of the film's three pivotal transformation sequences and a darker one that surfaces as Bacon's character moves from protagonist to threat. Goldsmith's music here—almost like his old ostinato-driven action cues, only without the ostinatos—involves the whole orchestra in a more throbbing, stripped-down approach, but there's still a feeling of density that recalls scores like *Outland* or *Total Recall*. Electronic elements (including some sequencer riffs that have been around since *Leviathan* and a skittering, violin-like sample) are expected and appropriate. Anyone looking for a departure in Goldsmith's characteristic sound will likely be disappointed, although the sound of the recording itself is quite rich thanks to something called Direct Stream Digital encoding.

Varèse's album is lengthy at 50 minutes, but the most interesting cue in the film is missing. In the movie, Bacon's invisible man sneaks into a woman's apartment and accosts her, with Verhoeven uncharacteristically cutting away from this distasteful moment to a rather tranquil image of Elizabeth Shue driving around Washington, D.C. But in a masterful spotting choice, Goldsmith allows his score to explode in ravenous psychological violence, in effect scoring the rape *in absentia*. Movies are so literal these days that it's rare a composer gets the opportunity to musically imply something not shown on-screen, and this moment hearkens back to work like *The Illustrated Man* in which Goldsmith laid out an entire psychological pathology in his music. Unfortunately, the by-the-numbers final hour of the film ultimately defeats Goldsmith—he can write action cues for stalking monsters in his sleep, but by the film's ridiculous finale there's nothing the score can do to keep the audience involved in the action.

Monstrous Movie Music

It's telling that Akira Ifukube's nearly 50-year-old march from the original 1954 *Gojira* is still the most exciting

piece of music on hand in **Godzilla 2000**, Toho's resurrection of one of the longest-running film franchises in movie history. Ifukube's indelible style (a mix of groaning, portentous monster themes, brisk military marches and hauntingly lyrical requiems) elevated what might have been a series of exploitative monster movies to something approaching mythology, adding character and even a strange kind of dignity to Toho's parade of foam rubber monstrosities. Ifukube retired after scoring the "final" Godzilla movie, *Godzilla vs. Destoroyah*, in 1995. Taking over scoring duties from Ifukube is Takayuki Hattori, whose slight list of credits includes one previous Godzilla movie (the sillier-than-average *Godzilla vs. Space Godzilla*). Toho used to alternate between Ifukube and Masaru Sato on the Godzilla movies of the '60s and '70s, and while Sato's approach was more conventional than Ifukube's, it also had an engaging and playful hipness to it. There's nothing hip about Hattori's music, which seems more mired in the sci-fi idiom of the '50s than Ifukube's music written during that period.

Written for an orchestra that can scarcely be called "Godzilla-sized," Hattori's score often seems strangely timid, neither able to undercut the film's action with wit nor to achieve the compelling gravity of Ifukube's work. Sony/TriStar actually hired American composer J. Peter Robinson to rescore some of the film, and Robinson's work is punchier than Hattori's (sometimes wandering into Hans Zimmer territory), although still lacking in Ifukube's grandeur—the most satisfying musical moment in the film is the underscoring of its apocalyptic final shot with Ifukube's title music from *Ghidrah, the Three-Headed Monster*. The reimagining of Godzilla for the film (and some surprisingly cheeky humor) is its most successful aspect (although he's up against the least memorable monster opponent since Varan the Unbelievable), but it's time Toho reinvented the series' music with something that can at least compete with Ifukube's work.

Batting Clean-Up

The summer's stragglers included **The Cell**, dazzlingly mounted by video and commercial director Tarsem Singh, who conjures up some superheated, surreal imagery for star Jennifer Lopez's journey into the mind of a serial killer played by Vincent D'Onofrio. Howard Shore cornered the market on this genre long ago with *The Silence of the Lambs* and *Se7en*, but *The Cell* gives him a whole new ballpark to play in and Shore responds with a bracing combination of the London Philharmonic

Orchestra and a Moroccan orchestra, the Master Musicians of Jujuka from the Riff Mountains of Tangiers, recorded live with the London Philharmonic. According to Singh, Shore actually had the London players use the same approach that the Tangiers group employs: Specifically, playing out of synchronization with one another and essentially riffing off the other instruments around them. The result is a nightmarishly non-Western sound, and while you can argue that film composers always seem to move toward the East whenever they have to come up with an "alien other" soundscape, Shore's approach has to rate as one of the most unique and chilling examples

of the technique. Right now people seem skeptical that Shore will be able to tackle the immense world of *The Lord of the Rings*, but a listen to his rich *Looking for Richard* score should provide some clues that Shore can do a lot more than serial killer movies and comedies.

Finally, Clint Eastwood (and his composer-in-residence, Lennie Neihaus) join forces with a group of Hollywood veterans in **Space Cowboys**, an engagingly retro, if sometimes dramatically flatfooted comedy adventure, with Clint saddling up with pals Tommy Lee Jones, Donald Sutherland and James Garner to pilot a space mission involving a mysterious, out-of-control satellite. Eastwood seems to reason that just planting a camera in the same room with his cast (which also includes refreshingly mature female cast members Blair Brown and Barbara Babcock) will suffice to keep *Space Cowboys* going, and he's actually right about 60 percent of the time. Unfortunately, the always introverted Neihaus doesn't lend the movie the support it needs. While scoring restraint is actually a welcome departure from the norm these

days, *Space Cowboys'* outlandish premise needs all the musical help it can get, and Neihaus' thin score (which varies from positively Frank De Vol-esque in its comedic training music to some ineffectual, ethereal space stuff) just doesn't provide it. Both *The Cell* and *Space Cowboys* won hosannahs from sensation-starved film critics, and they're each innovative and successful in their own way; but they're also indicative of a summer in which quality has been so lacking that any glimmer of creativity is being viewed like the Second Coming. Maybe next year...

FSM

Tarsem Singh on THE CELL

and the expertise of Howard Shore

"When I met him, I said he had quintessentially defined the serial killer film. He did *Silence of the Lambs* and *Se7en*, and I said 'if you see this as a serial killer film, don't do it.' That's just the perimeter for getting into this opera that I wanted to do, and I told Howard that if he wasn't going to have fun with it he shouldn't do it. With this I either would have to hire somebody very young who needed to prove something, which I wouldn't be able to judge, or someone like Howard. I trusted his judgment and I let him be in a more powerful position than me about the music. Howard turned things on his head for me because when he came in the movie was in a fragile state, it was a rough cut and it was like a Frankenstein monster with the head of this and the arm of that. When Howard came in I said 'that's the movie that needs to be seen.' He came in with a common brush and made the whole thing cohesive.

"Howard wrote everything except for the first 30 seconds of flute that's played. What was so brilliant that he did was to hire these North African guys, who William S. Burroughs described as a rock and roll band from four thousand years ago. Their music is very psychedelic. They sit around in caves and they don't play in sync. They're not like jazz guys because they're not totally improvising. They know each other's music but they won't play on each other's beats. They play off each other knowing where they have to come in and go out and make very interesting patterns. What Howard did was to make the Royal Philharmonic play like them. He said 'listen to these fuckers – they're not playing wrong. They could fall in sync tomorrow if they wanted to.' He didn't ask them to play totally out of sync but he asked that the percussive effects weren't synched up the way they were used to. It's really hard to tell a guy who plays in sync to go off sync, but he did that. The ethnic musicians actually aren't heard in the film very much, but they dictate the way the Philharmonic plays, and I was shocked by that, because I was using such abstract terms to describe the music because I know nothing about music, and he made it so coherent that I thought either I was making sense or he's a genius."

Agent X History

Part 3:
Making the
Game Plan &
Listening to
Buyers

The evolution of film music representation By Jeff Bond



COMPOSERS ROCK:
Laura Engel of Blue Focus
Management managed
Oingo Boingo before
becoming a film composer



Music supervisor Maureen Crowe (*The Perfect Storm*, *The Replacements*) says agents approach her the instant they know she's at work on a film. "If the word is out that I'm working on a film I will always hear from agents asking me if a composer has been selected," she notes. "Even if one has been selected and it's not locked in stone they will be calling me and the studio and the music editor and anyone else connected with the film. Most of the time agents are very aggressive and will hit many different sources."

Gary Foster, producer of films like *Sleepless in Seattle* and *Desperate Measures*, stays in regular contact with the agents he normally does business with like Gorfaine/Schwartz and Blue Focus Management's Richard Kraft and Vasi Vangelos. "They're always checking in, or I'll call them and say, 'Here's what's going on, who do you guys like?' It's a two-way street."

Director Jon Turteltaub (*The Kid*, *Phenomenon*) says he and the studio can begin their search for a composer even before an agent gets involved. "You think about your favorite names and check to see if they're available," he explains. "At the same time, depending on your budget and the level of prestige of your movie, you go out to get the list of availability for all the 'A' names and get recommendations of the 'B' names that could be 'A' names but that no one knows yet. And that will come from the studio itself. The music people at the studio are very good at recommending composers. Agents are thrilled to give work to their biggest clients because they make them the most money, but they're also very good at trying to sell you on the newer names."

Just about every composer working in Hollywood has an agent. Those that don't (primarily composers beginning their careers) may be desperately trying to get one. But do they really need one? Blue Focus' Richard Kraft points out, "If you're a composer just starting out, I think the biggest misconception and the biggest hindrance is the notion, 'I have an agent, so I don't have to take care of my career anymore.' It's better you don't have an agent if that's how you feel, because then you at least know you're 100 percent responsible for hustling yourself. At the very beginning of your career when you get an agent you should still feel 99 percent responsible. An agent can make contacts and an agent can promote you, but it's like if you were single, thinking you don't have to ask anyone out because you told a few of your friends that you were looking to be set up and then you stopped looking on your own, thinking 'Well, I told them I wanted to date so they're going to take care of that.' That may happen, but it's certainly not a game plan."

Composer Howard

Shore says most composers are in the position to make their own contacts and their own deals early in their careers by necessity. "When you're young and you want to work you're excited about just doing anything, but you don't really know how to protect your interests," Shore points out. "But nobody does it well without an agent. I

was always interested in the music, and that leaves you a little vulnerable. You just learn and swim eventually and it's a part of growing up."

Having worked with a director before also doesn't guarantee the conditions of the next working assignment, according to music supervisor Crowe. "The agent gets involved in making the deal and usually wants to get more money for the composer in a situation like that," Crowe says. "The hard thing right now is that it seems to me every movie has the same music budget, and it's terribly under-budgeted. No matter what kind of movie it is, a 100-million-dollar movie or a 50-million-dollar movie, they have the same music budget. Whether it calls for 100 source cues of songs or a big score it's the same budget, because it's the last thing that's done. And usually the production is taking money from the music budget to pay for other things or to get the budget passed and they'll deal with it later. I think a lot of times the agents are put in a position where they're asked to cut fees and they really have to negotiate very hard, or agree to something up front and find that things change."

Gary Foster agrees that getting a composing job on a movie depends on much more than a prior composer/director relationship. "The director either has a previous relationship with somebody or has somebody in mind they want to work with. And if that's the case, and if it's not

completely out of line with the creative point of view myself or the studio has, that's what will drive the deal," Foster explains.

Kraft notes that composers can also make the mistake of believing that a previous association with a director or producer is going to lead to automatic employment on that person's next project. "A lot of times the people they work with don't see them in a complete light," Kraft says. "They may think they're great for one project but won't be appropriate for another. It's incumbent on the agent to help illustrate beyond the relationship why artistically the composer is right for the changes. The other factor is that there are a lot of people who make a decision on a movie, and just because the director has worked with you before doesn't mean the producer on his new film may embrace the idea. It's the agent's job to know all the parties involved in the decision and not rely solely on history."

For composers who are in high demand, an agent's job can actually involve avoiding work. Howard Shore acknowledges that screening material and projects an agent knows

won't be of interest to his client is part of an agent's job. "You want to have a productive relationship," Shore says, "but you also want to see what's being offered to you." Agents of in-demand composers may need to be convinced to pass on a project to their client by the filmmakers. "I was in a situation where I wanted to work with Randy Newman,

and the director and I really wanted to work with him," Foster recalls. "I went to his agent who said that Randy doesn't do this or that and Randy doesn't like to do a lot of work. At that point it's my job to get the agent to take the first step of reading the material and feeling good about being an advocate to his client. Hopefully they feel the same way I do about the material

and the agent becomes the avenue through which we can make a strong proposal to the composer. I have to count on them to communicate our enthusiasm to the client in an honest and impressive way. One thing I can tell you about all the agents I mentioned is they all read the material, they are all smart about creative instincts on the material as well as the marketability of the project, and if they're going to go for it, it's because they believe in the material."

Kraft explains that in today's market the same 10 composers are offered almost every film. "Knowing when to pass," he says, "is as important as knowing what to accept."

Career building is a major part of an agent's work. Kraft says that one of his biggest responsibilities is giving clients a realistic view of their opportunities and an impression of their career as a whole rather than just focusing on one project at a



THE BIG BREAKOUT:

Agents helped composers
Christopher Young (top)

and John Debney (bottom)

leverage their success

in order to move out

of the genre film ghetto.

time. "I once had a very talented and equally naïve young client who said he wanted to be scoring that year's most prestigious film, *Schindler's List*," Kraft recalls. "He asked me what he should do to get it and I said, 'Score *Gilligan's Island*.' And he didn't know what I meant. I said score *Gilligan's Island* and *Gidget Goes to Rome* until you are ready to score a low budget film for a first time director, something obscure like *The Sugarland Express*. My client had no idea that this was the path of John Williams and that *Sugarland Express* was the film that started his relationship with Steven Spielberg that led to *Jaws*, which lead to a lifelong relationship with Spielberg, which led to *Schindler's List*."

Kraft says film composers just starting out need to be realistic about where they need to begin their career path. "You're not ready to run a Fortune 500 company when you're

EXPECT THE UNEXPECTED:

Stewart Copeland has

learned to trust his

agent's commercial instincts

on less-obvious projects.

have experiences that prepare you for when the right opportunities arrive. And I think there's an impatience in society currently, a real instant gratification mentality. Too often, people feel like they're failures if they haven't scored a dozen films before they're 30, or won a fistful of Oscars as soon as they are nominated, or are has-beens if they don't have a hit movie every six months."

Coming up with a game plan for their clients in order to keep their careers moving forward is one of the most important aspects of an agent's job. "Richard tries to steer certain jobs toward me that might give me a chance to flex different muscles, both for my own well-being and to expand peoples' perception of me," composer Marc Shaiman says.

Agent Laura Engel of Blue Focus has faced specific challenges in that area, everything from ensuring that filmmakers see clients with rock backgrounds as legitimate film composers to altering the image of composers like John Powell, who had to emerge from the shadow of Hans Zimmer's Media Ventures company and establish his own identity. "What I set out to do with him was

to get him jobs to score movies on his own as John Powell, independent of anyone or anything else, which is why it is so important that he is now doing big films like the upcoming *Pluto Nash* solo," Engel explains.

Christopher Young found that his agent's personal interaction with him extended to literal personal management, actually providing him with guidance in how to behave *after* he's been brought in on a movie. "When I first started I was more inclined to be an open book to everyone who worked with me," Young says. "I was a nervous guy and I wasn't

smart enough at the time to know that once I came onboard a movie I had to make sure it was a smooth ride for everyone involved. I was willing to show my insecurities about what I was offering the picture. I'm a lot more confident in what I'm doing now.

Richard Kraft has always been extraordinarily perceptive and helpful in trying to mold me to the point where my ability to work with the people involved in the movie was on a par with my ability to deliver the

music. Richard and his people have brought to my door films that I never would have had a chance of getting involved in based on the power that my previous agents had. I was really thrilled that for the first time jobs were coming my way because of the work of the agents. Prior to that I would say 90 percent of everything I worked on was based on relationships I had established and films that I had hunted down on my own."

"For years Chris Young has been developing an impressive body of work," Kraft adds. "I am a huge fan of his music, but it has almost exclusively been in the horror genre. Through my agency's relationships with filmmakers we have been able to reposition Chris by placing him in collaboration with major directors like Norman Jewison, Curtis Hanson and Sam Raimi on films like *The Hurricane*, *Wonder Boys* and *The Gift*. Having known Chris since he was scoring Filipino biker flicks, it is extraordinarily gratifying to see him finally getting the recognition he always deserved."

According to composer John Debney, a major factor in taking his career to the next level was simply volume of work. "I had had some successes with *Liar*, *Liar* and *I Know What You Did Last Summer*," Debney recalls. "Richard Kraft felt that the heat that was generated

from those two very successful movies wasn't acted upon by my prior agents and maybe there were some lost opportunities. He felt I needed to get a lot busier than I had been. So step one of the game plan was to get me really busy so that at the end of the year people would look back and say wow, this guy was really working a lot and he's really got a lot of momentum. So he accomplished that beyond my wildest dreams; in the course of a year and a half I think I did seven films."

Sometimes making the correct career move involves taking on a film that may appear to be less than the sum of its parts at first glance. "You never know how a film's going to turn out. When I first saw *Galaxy Quest*, I thought it was just a goofy comedy," Blue Focus client David Newman says of the sleeper hit. "But it turned out to be a really great film for me to do."

Composer Trevor Rabin cemented a relationship with producer Jerry Bruckheimer that led him to score *Armageddon*, *Enemy of the State* and this year's *Gone in 60 Seconds*. "Richard Kraft and the team including Laura and at the time Lyn Benjamin really worked hard at solidifying *Armageddon*," Rabin says. "I had wanted to do it and there was some interest from Jerry Bruckheimer, but obviously it was such a huge-budgeted movie. We had meetings and it was decided that I should submit something, and a lot of the direction on how I should achieve it came from Richard. What solidified getting *Armageddon* was me writing the theme before starting. A lot of the themes in the movie were written before I even started on the movie, and the same thing happened on *Enemy of the State*. I might have thought twice about doing that if it wasn't for Richard being very stubborn about the idea that I should."

At the same time Rabin threw a curveball into the mix by scoring the fanciful children's film *Jack Frost* with Michael Keaton. "I wasn't sure about doing a kiddie movie at the time," Rabin admits. "Richard was very good with scheduling on that because there were major scheduling problems between *Jack Frost* and *Enemy of the State*."

Stewart Copeland, who moved into composition for films and television after a high-profile career as drummer for The Police, works with Engel and has learned to trust her judgment even when he might question the advantages of a project initially. "She'll call up for something and I'll say, 'What, are you out of your mind?'" Copeland jokes. "Then she'll say, 'Look at it like this: There's this aspect of it that's interesting, and I think you should take a look.' She got me into *She's All That*, which required me to be more committed to the concept of working with the pre-bought songs on the forthcoming soundtrack album. I would use the song and do sound-alike stuff where she just said, 'Put



fresh out of college," he points out. "You need to go and

a clothespin on your nose and do it, and you won't be sorry.' And I wasn't sorry. It was fine. It was quite rewarding. The song wasn't a hit when we were doing the movie but you could hear that it was gonna be a hit. It was a really cool piece of material—bankable, and it really hit the emotional spot. Once you get past the idea of 'What am I going to say to my musician friends when they sneer at me across the table at the club?' Laura's job is to cut through all that bullshit and say, 'Look, what all of your chums over brandy will be impressed by is a hit movie, which this is gonna be.'"

Copeland shares his rock background with composers like Danny Elfman (of Oingo Boingo) and Trevor Rabin (of Yes), as well as with agent Laura Engel, who managed Oingo Boingo before becoming a film composer agent. "I first met Laura Engel on the stage of the L.A. Forum, where I observed her browbeating the Police roadies, telling them to get the Police equipment off the stage because her band, Oingo Boingo, would be doing a sound check," Copeland laughs. He agrees their shared background plays a positive role in their working relationship. "It has helped, not because we're both from a rock and roll background—it's not like we talk rock and roll-ese to each other like 'dig, baby,'" Copeland says. "It's because we both go way back, and I know her to be a woman of extremely high scruples, and who is not a fair-weather friend and who goes all the way—I have absolute faith in her and her judgment." Engel admits she often looks to the world of popular music for future clients. "I think my background leads me toward looking at who are the next rock musicians, producers who can do this brilliantly," she says. "Film scoring is a very different animal than the rock or pop world, and it doesn't always translate that a brilliant songwriter, rock or pop musician can just be a brilliant film composer—there's only the one out of a huge number that does. But because of my background in rock music I'm always looking for the person like Danny Elfman or Stewart Copeland or Trevor Rabin who can do it. I think that's really interesting and I have no prejudice about it—they can either do it really well or they don't do it."

Trevor Rabin acknowledges his agents helped take much of the onus of being a rock musician off of him. "One thing they did for me was to take away the perception that I was a guitar player and I wanted to get into scoring," Rabin says. "Guitar is an instrument I play in the same way that other composers play piano, and I started studying orchestration and piano at a very early age so it was a very natural thing I wanted to do. The things I do in scoring are things I could never do with a band."

David Newman, who works with Vasi

Vangelos at Blue Focus, says the advantages of an agent with a game plan can be unexpected. "I've been with Vasi for the last two and a half years, and we've talked about how to let people know that I can do a great job scoring films other than comedies," Newman says. Adds Vangelos, "We just made the deal for David to score Hilary Swank's new drama, *The Affair of the Necklace*, which is a period romance. It represents a conscious choice on our part to shift David away from the pigeon-hole of being a comedy composer and to illustrate more of a range as an artist." **FSM**


**Tune in next time for
Agent History X: The Final Conflict!**

DOWNBEAT (continued from page 20)

like any artist, you want to branch out and do different things. I've been trying to make people in town see me in a little different light. So the idea of doing an *End of Days*, or something like *The Replacements*, is really fascinating for me—to grow as an artist and not be thought of as 'that guy.' It's very difficult, because people want to think of you a certain way. In our business, there's not a lot of support; once you've been typecast, it's very hard for them to accept the idea that you're able to do something else." —Jason Comerford **FSM**

PIERCING THE CELLULOID VEIL

An Orchestral Odyssey



**f.p.o.
p/u film v5n5 page 22**

"Time Warp II" © 1989 Stanislaw Koss

**"This is a soundtrack...using the
mind's eye as a projector."
- Jon Burlingame**

**Available only online at
www.markwolfram.com/PTCV-Flyer.html
Order your copy today!!!**

SCORE

REVIEWS OF
CURRENT
RELEASES
ON CD

RATINGS

BEST	★★★★★
REALLY GOOD	★★★★
AVERAGE	★★★
WEAK	★★
WORST	★

X-Men ★★★

MICHAEL KAMEN

Decca 289 467 270-2 • 12 tracks - 40:27

X-Men was the first (and only?) legitimately good movie of the summer. If only the music was half as inspired as the film. This is everything that people complain about in a Michael Kamen action score. It's an effective aural companion to the on-screen action, but as an album, there's not much to hang on to (had Decca been able to wait until more than one-third of the sessions were finished, they might have been able to put together a better representation). *X-Men* does have a theme, but like last year's *Iron Giant*, it's not terribly interesting. In the film, this main theme

side, these action cuts are more tonally unstable and harmonically interesting than his usual, and certain tracks even evoke Elliot Goldenthal's dark comic book style. Kamen's trademark driving triple-meter ostinati are present as always; but people looking for the strong melodies of *Robin Hood* or *Highlander* should stick with those scores. *X-Men* is, however, more than just frantic action and exaggerated snooping-around music. "Logan and Rogue" shows off Kamen's plaintive theme for Rogue. It's a decent melody in the tradition of Kamen's score for *The Last Boy Scout*, and it effectively addresses the tragedy of Rogue's gift/curse.

Michael Kamen reportedly didn't have a good time working on *X-Men*, and this album sounds like it. Subpar Kamen scores like this one are doubly frustrating because, on a good day, Kamen can write with the best of them (*Dead Zone*, *Die Hard*, *Lethal Weapon*). At the very

ing cut, "Death Camp."

Also, the album opens with a rocking, descending minor third motive that's from every thriller in the early '80s: *War Games*, *Never Ending Story*, *Goonies* and *Nightmare on Elm Street* to name a few.) Michael Kamen's name is cleverly spelled "K-Men" on the album cover. It's a shame more of this cleverness didn't make it into the score. And now that Kamen's score is out, we can all spend the rest of our lives wondering what John Ottman would have done on this movie.

—A.K. Benjamin

The Patriot ★★★ 1/2

JOHN WILLIAMS

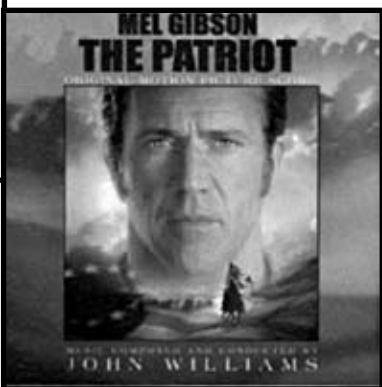
Hollywood/Centropolis PRCCD-62258-2

17 tracks - 72:38

The *Patriot* benefits from yet another stirring John Williams main theme, this one along the lines of his work on *Angela's Ashes*. In the first track on the Hollywood album, an extended fiddle solo (which cycles through the entire theme and beyond) is finally answered by full orchestra, entering on the B-section—the effect is fantastic. Williams then introduces his other main set piece of the score: a rousing *Amistad*-like march. He loses the African voices and cadences, but he incorporates American folk ideas and figures—including Americana/Olympic flute and piccolo flourishes—in his melodies. A lot of people have already called this stuff ho-hum and generic. I can't really defend it musically—it's incredibly simple and Williams has done it better before—but the problem is that I still like it. At 4:55 of this same first cut, for instance, the recurring trumpet figure that's like the repeating "wonder" idea in *Jurassic Park* (and still rests on the pounding I-IV bass) does sound a little hokey and upside down, but this piece still holds up as an exciting Williams march.

Then there's the question: Is this one track all that we really need from the album? The underscore isn't nearly as strong as the average Williams effort. Williams drops in main thematic material here and there to nice effect, but there's surprisingly little variation overall. One of the great joys of a Williams score is what he *does* with his themes—the fact that his themes are great in concert-like set pieces is a different matter. *The Patriot* has many tracks that play out like alternate concert versions of his big *Amistad*-*Jurassic Park* theme. (He won't have much work to do when he needs to adapt this stuff for performance.) Think back to the moment in *Indiana Jones and the Temple of Doom* where Indy, Willie and Short Round jump out of the airplane in that stupid yellow raft, and Williams combines and twists the *Raiders* theme in to Short Round's theme as they're in midair. *The Patriot* album is lacking in such scene-specific development and dynamic individual moments. Almost every single time that the *Patriot* march enters, it's completely grounded in its original form, with a strong tonic pedal plugging away and with the same basic harmonies. Tempo and orchestration may vary—it may even break away unexpectedly—but it never really undergoes motivic development; it's seldom used for any purpose but the good old: "It's time to state the theme—here it is!"

These criticisms are not to say that this score is devoid of any thematic variation. "Ann and Gabriel" has a nice reworking of the main *Patriot* theme, but it's still in a very structured, concert-like form. One minute into "Facing the British Lines" may be the first instance on the album (track 12!) where the main theme isn't grounded. This is a small example, but it's the



works reasonably well, in an '80s Saturday morning *Inhumanoids* kind of way. It's dark but almost tongue-in-cheek with its ascending sequencing followed by a downward trudging. ("The X-Jet" and "Museum Fight" effectively spotlight Kamen's main *X-Men* theme.)

The score is chock full of Kamen's dense, classical sound, but, refreshingly, there's also techno writing (even if it was pasted in by other "composers"). The action music on the album is busy and certainly never boring—but it doesn't stay with you the way Kamen's better work does. On the plus

least, *X-Men* is distinctly Michael Kamen—thick, classical textures; obnoxiously wailing high trumpets; characteristic small motives. These days, it's refreshing to hear someone write with a style, even when he's treading water. (There are, however, some common lifts here: there's at least one idea that sounds like an imitation of Elfman's *Batman* motive, introduced in the open-

kind of variation (even if it's not motivic) that's lacking in much of the underscore. This track is actually all right—it benefits from an eerie superimposition of an American folk tune over the percussion of impending battle. And needless to say, none of this music is *bad*; it's almost impossible to get all the way through most albums of this length by other composers—sometimes even half-hour discs can be a struggle. The Williams sound is ever-present—*The Patriot* has bursts of *Saving Private Ryan*, and there's even more of the regal, pompous style from *The Phantom Menace*. Most of the battle music is plodding. The Redcoats occasionally sound almost as threatening as dinosaurs, SCAT Walkers or even Richard Nixon (“Tavington’s Trap” is an especially fine example). It’s hard to compare this to stuff like the Ewok battle music in *Return of the Jedi*. The action music isn’t helped by the poor, compressed-sounding recording. This problem isn’t really noticeable during the lush, string-driven passages, but the densely textured battle music is washed together and annoying to listen to. The ear can’t focus on what is important as every line collides together in a mess. It’s amazing how weak and distant some of this action music sounds. And it’s not my *headphones*—it’s the lousy recording. The main theme rings loud and beautifully in my ears.

The Patriot will please Williams fans, but it’s not a tremendous album by his standards. Maybe all the best music—the stuff I’ve been complaining about missing—has simply been left off the album, as with *The Phantom Menace*. And more important, Mel Gibson’s neck is too thick on the cover of the album. —Jonathan Z. Kaplan

Mission: Impossible 2 ★★

HANS ZIMMER

Hollywood HR-62277-2 • 5 tracks • 45:54

Hans Zimmer deliberately took a rock approach to *MI2* after the large-scale, more classically styled *Gladiator*, and you can’t fault his commercial

instincts. The nonstop rhythmic beat of this style works well with director John Woo’s constantly swooping, gliding camera and slo-mo kung fu moves. Soundtrack purists will hate it, while the man-on-the-street who does not collect score albums will probably find it a hell of a lot more listenable than the latest Jerry Goldsmith album. The album opens with “Hijack,” laying down the score’s rock grooves with a hint of portentous choir in a cue that displays all of the scores strengths and weakness: It’s catchy but a trifle pretentious, as befits a movie that takes a measly germ (no pun intended) of a plot and treats it like the second coming of Christ.

Zimmer makes an in-joke and a bit of a plug in the second cue, “Zap Mama ‘Iko-Iko’”—yes, it’s an even more annoying version of the song popularized by *Rain Man*, Zimmer’s first American score and his first collaboration with Tom Cruise. “Seville” lays down some flamenco vibes for Cruise’s over-romanticized first meeting with Thandie Newton, after which we get a rather perfunctory, 39-second rock version of Lalo Schiffrin’s *Mission: Impossible* theme. “The Heist” utilizes tapping percussion and guitar in the manner of some of the found music cues from last year’s remake of *The Thomas Crown Affair*, while “Big Techno” lives up to its name in a cue that will sound familiar to fans of *The Matrix*. Zimmer’s latest fetish, vocalist Lisa Gerrard, shows up in “Injection,” a good example of the over-mythologizing of the movie’s plot, although it’s one of the more melodically attractive cues.

Like many current film composers, Zimmer was forced, undoubtedly at gunpoint, to adapt Carl Orff’s “Carmina Burana” when “O Fortuna!” the most overused piece of music in film history, found its way into this film’s temp track (for “Bare Island”). The rest of this cue adapts the *Mission: Impossible* theme for some length. But by the time of ensuing cuts like “Chimera” and “The Bait,” I was getting pretty sick of Zimmer’s take on this old classic. “Mission



Accomplished” and “Nyah and Ethan” settles everyone’s hash with a big, guitar-based dash of romance, but it only emphasizes the emptiness of one of the most hollow movies of the summer.

That said, as a rock-based score this album works fairly well, although it’s overlong at 45 minutes. I much prefer Danny Elfman’s work on the first *Mission: Impossible* movie, but Elfman had a much better movie to work with.

—Jeff Bond

On the Beach ★★★★★

CHRISTOPHER GORDON

Varèse Sarabande 302 066 153 2

26 tracks • 73:49

There seem to be only so many ways to score a war film—and while Christopher Gordon’s score for the cable miniseries *On the Beach* (a remake of a 1959 Stanley Kramer film, based on the Nevil Shute novel about the aftermath of WWII) doesn’t break any new ground, it deserves credit for bouncing around comfortably within the story’s thematic confines. The film, after all, is about people coming to terms with the irreversible after-effects of nuclear war. But while the story may have lost its timeliness, Gordon still manages to invest a tangible sense of emotional power through the music.

On the Beach is the second Hallmark Entertainment series that Gordon has tackled (the first

being Franc Roddam’s miniseries of *Moby Dick*), and it’s heartening to discover that his crisp sound has remained constant, despite the difference in the material at hand. Gordon’s score traffics in the usual military-film clichés—the snare drums, the marches—but he counterbalances these with enough unexpected musical effects that the overlong album becomes a worthy listen. For instance, the main military theme is in a refreshing mixed meter, when he easily could have bent it into 3/4 or 4/4 alone. Similarly, “The Great Ocean Road” starts off with up-tempo percussion effects and low-end piano and pizzicato strings (it sounds like a drunken Bruce Broughton comedy march), before moving smoothly into sections that are alternately lyric, threatening and somber. There’s so much diverse writing packed into this four-minute cue that it’s doubly impressive that Gordon handles the tonal transitions with such ease and confidence.

For every off-moment and standard orchestration that the score offers, there are more than enough interesting ideas and textures to take precedence. There’s plenty of mournful cello writing in the gloomy sections of the album (“The Beginning of the End,” “Homecoming”), but cues like “Through the Darkness” and “Anchorage” have a quiet emotional directness that tends to transcend some of the tired instrumentation. Gordon knows when to scale back—his most delicate writing is also some of the best on the album (“Final Farewells”)—but he also excels in the splashy, sturm und drang that gives the score appropriate proportions of Wagnerian tragedy. There’s even some elegiac choral writing (“Melbourne Decays,” “Lacrimosa”) that put me in the mind of Bill Stromberg’s spectacularly apocalyptic score for the documentary *Trinity and Beyond*. The album concludes with a pair of sublime cues: “Lux Perpetua,” a quiet cue bolstered by a solo female vocalist, and “From the Beach, Silently Weeping,” a tremendously emotional piece of music that ebbs and swells, in almost

minimalist fashion, to beautifully restrained sections for flute and low-register strings.

—Jason Comerford

The Perfect Storm ★★★ 1/2

JAMES HORNER

Sony SK 89282 • 10 tracks • 79:08

James Horner makes his long-awaited return to large-scale boating disasters and big summer action with *The Perfect Storm*. Horner has written a pleasant, mournful theme for the film; as far as I can tell, it's not self-derivative and is tarnished only by a blatant borrowing from Copland's *Appalachian Spring*. (Some of us think it's calling on another great American nautical theme: *Gilligan's Island*.) Also important is a surging, circular, scalar idea, right out of just about any Horner score you can think of (e.g., *Clear and Present Danger* or *Braveheart*). *The Perfect Storm* was tempted up the rear with James Newton Howard's *Wyatt Earp*, so it's to Horner's credit that his score doesn't sound like it.

These days, Horner's scores sink or swim on their main themes, because his incidental action/suspense writing is interchangeable from film to film. Fortunately, *The Perfect Storm* is boosted by a strong tune, unlike *Deep Impact*, which was marred by a meandering, forgettable melody. The action cuts ("Small Victories") are fun and certainly come closer than *Titanic* did to recapturing the drive and energy of early Horner classics like *Star Trek II* and *Brainstorm*. This is because they are full of the exact same motives and familiar chord progressions as those older scores (check out 2:06 in "Small Victories" for the B-theme from *Clear and Present Danger*). The opening track, "Coming Home From the Sea," lays down most of Horner's thematic material before segueing into some trademark Horner/Britten bustling, complete with a dirty electric guitar that Horner-bashers carped incessantly about on the internet. The guitar is supposedly there to represent "working class" George Clooney and Mark

Walberg. (There's an electric guitar in *Courage Under Fire* for no discernible reason other than it's an atypical color for Horner.) Its presence does nothing to detract from the energetic seafaring sequences in the movie.

Horner's dramatic sense is right-on as usual, pushing all the right buttons, but doing so with material so close to his previous works that his naysayers won't have any interest in picking up this CD. Besides, the tracks on Sony's album are long (most of them range from seven to nine minutes each), and by the end, that *Appalachian Spring* lick is more infuriating than moving (as Horner hopefully intended). Still, Horner's fans should enjoy this score thoroughly. John Mellencamp sings Horner's end-title song, "Yours Forever," based on the main theme. The lyrics should be: "We're all dead...we are all de-ad. We're all dead...we are all dead." —A.K. Benjamin

Passion of Mind ★★ 1/2

RANDY EDELMAN

Milan 73138 35887-2

18 tracks • 43:38

The prolific Randy Edelman's most recent scores suffer from compositional mediocrity and a subsequent lack of popularity among film score fans. Edelman's *Passion of Mind* lies in this string of misfires. The highlights of the album are his two themes—the rest of the underscore is unmemorable. The "Main Title" consists of both themes: one for Demi Moore's character, written for strings, and the other for piano. The second theme is used frequently throughout the score, but only in piano solos, making it similar to "Latura's Theme" in Edelman's *Daylight*.

Edelman has a knack for utilizing the acoustic guitar, piano, strings and synthesizers the same way in almost every one of his scores. Here these instruments are used in tandem almost any time the main themes sound or during lighter on-screen moments, as in "Snapshots" and "Bedtime." Edelman does well in the dramatic sense, but his comedic cues do not have the same

THE BIG KAHUNA



Music Composed by
CHRISTOPHER YOUNG

THE PERFECT STORM

Original Motion Picture Soundtrack



A WOLFGANG PETERREX PRODUCTION
Music Composed and Conducted by JAMES HORNER

emotional pull. It is very hard to paint a picture with so few colors—Edelman's insistence on using a fat, homogenous sound limits his possibilities. New-age jazz does liven up the album a bit. Unfortunately, Edelman's jazz sounds more like "candlelight" music as heard on a low-cost romance CD.

Randy Edelman's *Passion of Mind* is an average score that's too similar to his other recent efforts. The score could have been better—if only he had included more heart and less *Dragonheart*. —Martin Dougherty

The Big Kahuna ★★ 1/2

CHRISTOPHER YOUNG

Varèse Sarabande 302 066 140 2

14 tracks • 33:32

The appearance of the old Mancini/Mercer tune "Charade" (from the Stanley Donen film of the same name) on the *Big Kahuna* album (24:35 of score) inevitably leads me to wonder if Christopher Young was trying to capture that same old-style jazz/lounge music with a modern sensibility. Young's score for this three-character drama based on a stage play, faces the notoriously difficult obstacle of trying to enliven material that's fundamentally grounded in a small number of settings and characters. Like much of Young's work, it's all well orchestrated, conducted and played, but it can't find a way around the film's dramatic potholes.

The album opens with the six-plus-minute title cue, which introduces Young's approach: lounge-styled, rhythmic percussion with a small ensemble. Unfortunately, the music doesn't go much further than that. "Philed With Fuller" and "God's in the Closet" offer a change of pace, but this material, while pleasant, is so subdued that it drags almost immediately. "Salterello" is a typical smorgasbord of piano writing with gentle string backing, but the inclusion of some delicate string clusters pick up the pace and make the brief cue worthwhile. Cuts like "Industrial Lubricants" and "A Little Something of What I Am" go back to the rhythm section and easy-listening textures, without adding much to the mix.

A little bit of this material goes much further than it should; brevity, in the case of this score, works in its favor. "The Lateness of Things" closes out the album's softer section with admirable restraint, and

"El Kahuna Grande" eases the disc out on a low-key note. Young deserves credit for trying to do something different with his sound, but in getting away from the heaviness of the horror/sci-fi style that made him popular, he's also lost some of the visceral impact of his work.

Thomas Newman's *American Buffalo* is a good example of how to vary the musical palette when faced with stage-like material.

—Jason Comerford

Canone Inverso ★★★★★

ENNIO MORRICONE

Virgin Italy 8 48942 2 • 21 tracks • 50:14

Canone Inverso, which has so far been released only in Italy, gives the impression of being a retread of *The Red Violin* (though perhaps focusing more on the characters than the violin itself). Morricone's score is certainly reminiscent of John Corigliano's Oscar-winning effort, but it's even more romantic and will almost certainly prove more popular with the public (if they hear it). Not surprisingly, Morricone's music features a series of violin-based

(continued on page 44)

The Undefeated/Hombre

Two never-before-available, original scores on one CD!

In the late 1960s, the western went nova, brimming with radical change and experimentation. We present two never-before-available scores from that period: *The Undefeated* (1969) with John Wayne and Rock Hudson (!); and *Hombre* (1967) with Paul Newman. *The Undefeated* is a sprawling escapist western with a score by Hugo Montenegro, steeped in tradition yet with a pop gleam in its eye. Its terrific main theme could easily be at home in a modern-day NFL broadcast. In contrast, the music for *Hombre* by David Rose is a short, sparse score both meaningful and melodic. This CD is chock-full of excitement and emotion—in stereo from the original multitrack masters—and offers tribute to two distinguished, prolific but



with bonus tracks of a vocal version of the theme plus six tracks repeated in newly mixed stereo. **\$19.95**

Wonderful Williams



A Guide for the Married Man

The complete, original score!

The funniest of "Johnny" Williams' first comedies was *A Guide for the Married Man*, directed by Gene Kelly and starring Walter Matthau and Robert Morse. This spirited score catalogs his diverse styles: from goofy, faux-hip source music, to bold orchestral scoring featuring brass fanfares and his trademark woodwind runs. Astute listeners will note foreshadowings of the music he would later write for space epics and adventure films. Until now, the only music available from *A Guide...* was the title song. Our CD release includes Williams' complete score in stereo, restored and sequenced by Michael Matessino; the title song by The Turtles; and nearly 15 minutes of unused cues and alternate takes. **\$19.95**



The Poseidon Adventure/The Paper Chase

Original unreleased soundtracks!

The Poseidon Adventure is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to *Conrack* (1974). **\$19.95**

Sci-Fi Cult Classics

Beneath the Planet of the Apes
Leonard Rosenman's mind-blowing sci-fi score!

Composer Rosenman retained the neoprimitiv musical tone of the *Apes* series while



creating a score very much in his own, inimitable style. It goes beyond *Fantastic Voyage* with layers of sound, clanging, metallic effects, bristling, rambunctious chase music and a perverse, chaotic march for the ape army. Add some striking electronic effects, a bizarre choral mass and you have one of the most original sci-fi scores ever written. The disc features every note of the OST in stunning stereo sound, plus sound FX cues, and as a bonus, the complete original LP with its specially arranged music and dialogue—it's two albums in one. Go ape! **\$19.95**

Glorious Goldsmith



Tora! Tora! Tora!

Premiere release of the complete, original score!

Jerry Goldsmith composed music for two World War II films in 1970: Unlike *Patton*, however, *Tora! Tora! Tora!* concerns itself broader themes. The result is a powerful work, full of majestic Asian writing and pulsating action cues that capture the unsettling sound of conflict. The score bristles with unique instrumentation and overlapping rhythms so characteristic of Goldsmith's period at Fox in the '60s. The CD includes every note written for the film, plus military band & dance source music and a pair of unused variations on the main theme, all in stereo. **\$19.95**



Patton/The Flight of the Phoenix

Classic Goldsmith plus rare Frank DeVol together on one CD!

This score brilliantly defines General Patton, from the jaunty march to the trumpet triplets that conjure up the ghosts of an ancient, martial past. Unlike previous albums, this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. **\$19.95**

100 Rifles

Never before released OST!

100 Rifles (1969) is Jerry Goldsmith's most outrageous western score, featuring bel-



licose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it! **\$19.95**



Stagecoach/The Loner

Original Goldsmith scores!

Stagecoach is the 1966 remake of the John Ford western. The Mainstream CD is a re-recording; this CD debuts the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to Rod Serling's 1965 western TV series (sounds like *Rio Conchos*): main and end titles and two episode scores. **\$19.95**



Take a Hard Ride

Complete score for the first time!

A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—this one has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly*. This is the uncut, fully-

restored version of Goldsmith's penultimate western, presented just as he wrote it—and in stereo. **\$19.95**



The Flim-Flam Man/A Girl Named Sooner

Two complete Goldsmith scores!

Enjoy two complete Goldsmith outings in the gentle Americana vein that has always brought forth the composer's most tender and heartfelt writing. *The Flim-Flam Man* is the story of a veteran Southern con man and his escapades. Previously excerpted on a limited tribute CD—but this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Sooner* is cut from a similar cloth (presented in clean mono) making a heart-warming duo. **\$19.95**

Rio Conchos

Complete Original Score!

Jerry Goldsmith came into his own as a creator of thrilling western scores with 1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and explosive. It's a prototype for the aggressive action music for which the composer has become famous, but it also probes the film's psychology with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono



Welcome to
the FSM
Marketplace!

We're pleased to offer hard-to-find, unusual soundtrack-related products, including: Exclusive CDs; Books for music lovers;

Books for composers; One-of-a-kind collectibles; and more! Order online, by phone or by mail: see contact info below.



The Omega Man

The long-awaited Ron Grainer fan favorite!

Charlton Heston is "the last man on Earth" battling a tribe of Luddite barbarians, the "Family." This action-adventure is made memorable by Grainer's beautiful pop-flavored score, which mixes baroque, jazz, avant garde and dramatic orchestral styles into a seamless whole. With a gorgeously elegiac main theme and distinctive melodies, *The Omega Man* earns its reputation as one of the most unforgettable genre scores of the '70s. The disc sports stunning stereo sound, unused score cues, specially arranged source music and an alternate end title. **\$19.95**



Fantastic Voyage

The complete, unreleased '60s masterpiece by Rosenman!

Fantastic Voyage is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (*Lord of the Rings*, *East of Eden*, *Star Trek IV*) is one of his most famous and has never before been available. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo. **\$19.95**



The Return of Dracula

Gerald Fried 2CD set also including 1 Bury the Living, The Cabinet of Caligari and Mark of the Vampire.

From the composer of *Star Trek's* "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: *The Return of Dracula* (1958) is based on the Dies Irae, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. **\$29.95** (Shipping charges are same as for a single CD)

Wild Westerns



The Comancheros

The complete Elmer Bernstein western score for the Duke!

This 1961 film marked Bernstein's first of many famous western scores for John Wayne: a rousing, melodic Hollywood western with a dynamite main theme—sort of "The Magnificent Eight"—plus classic moments of quiet reflection and cascading Indian attacks. Remixed in its entirety in stereophonic sound from the 20th Century-Fox archives. **\$19.95**



Monte Walsh

John Barry's first western score!

Two decades before *Dances with Wolves*, Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming." **\$19.95**

Golden Age goodies



All About Eve/Leave Her to Heaven
Two Alfred Newman classics!

FSM dives into the voluminous legacy of Alfred Newman with this doubleheader restoration of *All About Eve* (1950) and *Leave Her to Heaven* (1945). *All About Eve* is Newman's tribute to the theater world and sympathetic underscoring of the Academy Award-winning film's sharp-tongued women; *Leave Her to Heaven* is his brief but potent score to the Gene Tierney-starring noir tale of love and murderous obsession. It's terrific! **\$19.95**



Prince of Foxes

The "lost" Alfred Newman adventure score!

This 1949 Tyrone Power/Orson Welles costume epic is arguably Newman's greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The score has been remixed to stereo, with several unused cues. **\$19.95**



Prince Valiant

Classic, influential adventure score by Franz Waxman!

A stirring adventure work in the tradition of *Star Wars* and *The Adventures of Robin Hood*. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. Our first Golden Age Classic includes the complete surviving score, newly remixed from the 20th Century-Fox archives in good stereophonic sound with bonus tracks. **\$19.95**

Warner Home Video

has led the way for video restoration with elaborate box sets of the studio's most famous films. They have also produced soundtrack CDs available to the public only within the larger video packages—until now. FSM has the following CDs to sell via direct mail only to our readers.



The Wild Bunch
Fully restored edition. Limited availability!

The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam Peckinpah western. This 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997

laserdisc of the film, with nearly twice as much music as the original LP. **\$19.95**



Enter the Dragon

Lalo Schifrin '70s slugfest—in an expanded edition!

Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schifrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. **\$19.95**



The Exorcist

The seminal horror soundtrack!

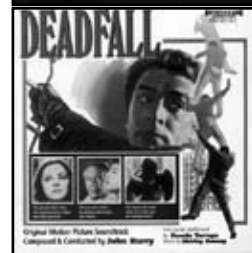
William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD also includes all of the rejected music (14:14) which Lalo Schifrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) **\$19.95**

music from Retrograde!

The Taking of Pelham 1-2-3

Dig this killer '70s groove—first time anywhere!

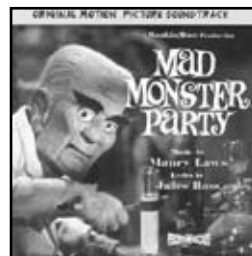
David Shire's classic '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself. **\$16.95**



Deadfall

Catch John Barry '60s vibe!

First time on CD! Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. **\$16.95**



Mad Monster Party
30th anniversary collector's edition

From Rankin/Bass, the creators of TV's *Rudolph the Red-Nosed Reindeer*, comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky and fun blast from the past! **\$16.95**

Give a gift to a friend!

We are happy to accept gift orders and send them to whomever you please, complete with your message and identification. Please write on the order form or a separate piece of paper the name and address of the gift recipient, and any note we should include. We're standing by!



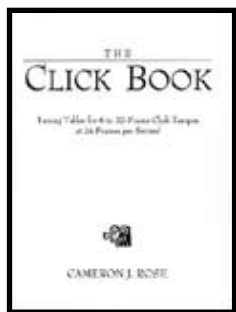
TO ORDER: Call Toll Free 1-888-345-6335 • Overseas 1-310-253-9598 • Fax 1-310-253-9588 • Online www.filmscoremonthly.com

books for composers



Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring

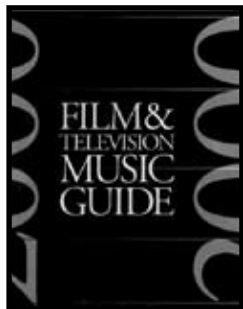
by David Bell
Respected TV composer David Bell wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. *Silman-James Press, 112 pp., softcover. \$12.95*



The Click Book

Comprehensive timing tables for synchronizing music to film
Created by USC student and composer Cameron Rose. Click-tempo tables for 6-0 through 32-0 frame click-tempos (6-0, 6-1, 6-2, etc.)...Each timing table covers beat 1 to beat 999 at the given click-tempo...Large, bold, easy-to-read click-tempo values and equivalent metronomic values at the top of each page...Timing, frame and footage breakdowns for rhythmic subdivi-

sions within each click-tempo—including compound meters... Listing and tutorial of standard timing-conversion formulas for 24 fps film speed...Tutorial in SMPTE-to-Absolute time conversion...Frames-to-Seconds conversion tables for U.S. and European film and video speeds. 430 pp. Price is the industry standard for click books; this one gives more value for the money! **\$149.95**



New Updated Edition! 2000 Film/TV Music Guide From the Music Business Registry

Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers. **\$94.95**

books for music lovers



U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999 Price Guide

by Robert L. Smith
FSM's market-standard price guide is back with a new-look second edition, featuring over 2,400 listings of album titles with composers, label numbers, special collect-

ible information and—most of all—estimated values. The listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your prized rarities are worth, and how much you should expect to spend to fill out your collection. Author Robert L. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. **\$17.95**



MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music

Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels

If you liked VideoHound's Soundtracks, you'll love this expanded second edition, with over 3,000 capsule reviews of soundtrack CDs—including compilations, shows and song collections. Many of the reviews are by FSM's regulars: Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger, Paul MacLean. There are also helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications, and composer interview snippets culled from FSM. It's the ultimate guide to every soundtrack under the sun. Visible Ink Press, 872 pp., softcover. **\$24.95**



Music from the Movies: 2nd Edition

by Tony Thomas
The original film music book (from 1971), the "alpha" from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition came out in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press, 330 pp., softcover. \$19.95*



The Score: Interviews with Film Composers

by Michael Schelle

Some of FSM's best-ever features have been the interviews with film composers—the question-and-answer format gives the reader a sense of the personality involved. The Score (1999) is in that conversational tradition, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the conversations, while not wholly technical, pry deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover. **\$19.95**



The Album Cover Art of Soundtracks

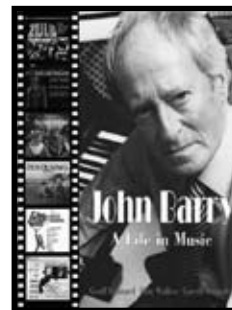
by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass
This 1997 coffee table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. The book is sized like an LP jacket (12" by 12"), allowing many of the best covers to be reproduced full-scale. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**

A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith
Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive



biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations. This book is actually still in print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written. Published by University of California Press. 416 pp., hardcover. **\$39.95**



U.S. Exclusive—Only from FSM

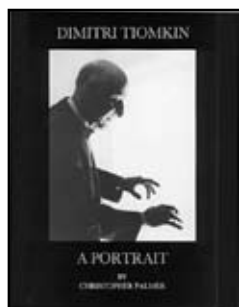
John Barry: A Life in Music

by Geoff Leonard, Pete Walker and Gareth Bramley
This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color. Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. **\$44.95**

Dimitri Tiomkin: A Portrait

by Christopher Palmer
This 1984 book (*T.E. Books, out of print!*) by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, overview of Tiomkin in an historical



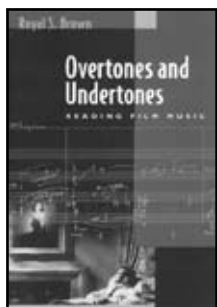
perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare! **\$24.95**



New Updated Edition!

Film Composers Guide Year 2000 fifth edition Compiled and edited by Vincent J. Francillon

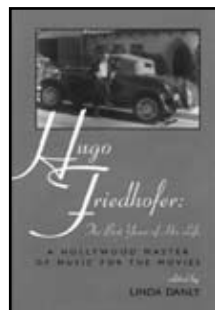
This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55; FSM special offer: **\$39.95**



Overtones and Undertones: Reading Film Music by Royal S. Brown

Royal Brown is best-known as the longtime film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock,

and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. If you are a film student, or interested in writing about film music, you have to read this book. Published by University of California Press. 396 pp., soft-cover. **\$24.95**



Hugo Friedhofer:

The Best Years of His Life Edited by Linda Danly Introduction by Tony Thomas

Hugo Friedhofer (1901-1981) was a gifted musician whose Hollywood classics included *The Best Years of Our Lives*, *An Affair to Remember*, *The Young Lions* and *One-Eyed Jacks*. His Golden Age contemporaries (Newman, Raksin, Waxman and others) often considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which is reproduced as the main part of this new book. Also included is a short biography by Danly; an epilogue by Gene Lees; the eulogy from Friedhofer's memorial service by David Raksin; Friedhofer's correspondence with the late Page Cook; a complete filmography; photographs; and even reproductions of Friedhofer's cartoons. Published by The Scarecrow Press, 212 pp., hard-cover. **\$39.95**



The Music of Star Trek: Profiles in Style by Jeff Bond

The first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek* director Nicholas Meyer. Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Leonard Rosenman, Dennis McCarthy, Cliff Eidelman, Jay Chattaway, David Bell, Paul Baillargeon, producer Robert Justman, and music editor Gerry Sackman, the book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain shows were

tracked and credited; Classic *Trek* manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films. Published by Lone Eagle Publishing. 224 pages, softcover, illustrated. **\$17.95**

backissues of FSM

Volume One, 1993-96

Issues are 24 pp. unless noted.
Most 1993 editions are xeroxes only

- * #30/31, February/March '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.
- * #32, April '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.
- * #33, May '93 12 pp. Book reviews, classical/film connection.
- * #34, June '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.
- * #35, July '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.
- * #36/37, August/November '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.
- * #38, October '93 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.
- * #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.
- * #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.
- * #41/42/43, January/Feb./March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.
- * #44, April '94 Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.
- * #45, May '94 Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.
- * #46/47, June/July '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.
- * #48, August '94 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.
- * #49, September '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.
- * #50, October '94 Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.
- * #51, November '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek*; promos.
- * #52, December '94 Eric Serra, Marc

Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovichs Anonymous.

#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadrasonic LPs.

#55/56, March/April '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

* #59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

#61, September '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

#62, October '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

* #63, November '95 James Bond Special Issue! John Barry & James Bond (history/



overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

* #64, December '95 Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

* #65/66/67 January/February/March '96, 48 pp. T. Newman, Toru Takemitsu, *Robotch*, *Star Trek*, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, April '96 David Shire's *The Taking of Pelham One Two Three*, Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo! bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, June '96 Mancina (*Twister*), final desert

Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Big Wednesday*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle—in his own words—from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and special appearances by wife Bobbie Poledouris and daughter Zoë. Discover the man behind the music, in a close-up way you'll never see on commercial TV, or experience in print. **New Reduced Price!**
NTSC (U.S. Format) **\$19.95**



island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.

#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

#74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusical '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

* #75, November '96 Barry: Cinemusical Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

* #76, December '96 Interviews: Randy Edelman, Barry Pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

First color covers! Issues 32-48 pp.

* Vol. 2, No. 1, Jan/Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

* Vol. 2, No. 2, Mar/Apr. '97 Alf Clausen: *The Simpsons* (interview); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

* Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Pottergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July '97 Goldenthal (*Batman &*

Check Your Order Online Visit our website at www.filmscoremonthly.com/cds/order.asp to place an order using our secure server. You will receive an automatic confirmation. All of your information (including your credit card number) is confidential and encrypted for your protection. Save precious days that might otherwise keep you from your music!



TO ORDER: Call Toll Free 1-888-345-6335 • Overseas 1-310-253-9598 • Fax 1-310-253-9588 • Online www.filmscoremonthly.com

Robin, Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.
Vol. 2, No. 6, August '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.
Vol. 2, No. 7, September '97 Zimmer vs. FSM (big interview, *Peacemaker* cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Bender's: Film Music as Fine Art, Recordman.
*** Vol. 2, No. 8, October '97** Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.
Vol. 2, No. 9, November/December '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn* & *The Mephisto Waltz* (long reviews),



Razor & Tie CDs; begins current format.

Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, January '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.
*** Vol. 3, No. 2, February '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.
Vol. 3, No. 3, March/April '98 *Titanic*/Homer essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.
Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3; Score Internationale,



Hollywood Composers Stamp Sheet by the United States Postal Service

Imagine! Six Hollywood Composers on first-class stamps (33¢) in the Legends of American Music Series. We are selling sheets of 20 stamps as issued by the USPS; each sheet has three Steiners, Korngolds, Newmans and Tiomkins, and four Hermanns and Waxmans. Postage is free with any other item, \$1.50 if ordered alone (We won't use the stamps as your postage!) **\$9.95**

FSM: The Complete Collection

Get every issue of *Film Score Monthly* from 1990 to the present in one package for one low price!

We have collected every edition of *FSM* ever published, beginning with the first photocopied newsletters circulated by Lukas Kendall while in high school.

The Complete Collection starts with these primordial publications and continues through every issue of *FSM* in its present color-cover format.

The stack of issues is a foot high, weighs 16 pounds, and represents a whole decade of soundtrack fandom—you can re-experience reviews, personalities, debates and more as they unfold. We'll also throw in a handy index for sorting the vast amount of info.

The price for **The Complete Collection** is \$99.95 plus shipping. This we will charge for cost-only. In other words, tell us where you are and how you want the package shipped—surface, air, express, USPS, UPS, Fedex, third-party carrier, etc.—and we will quote you a rate based on your specific information. We will then charge you \$99.95 for the magazines plus the exact cost of the postage. Expect to pay anywhere from \$15



Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, June '98 Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, July '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, August '98 *South Park* (Adam Berry, Bruce Howell), *BASEketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Bruce Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

*** Vol. 3, No. 8, September '98** Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Interview: Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, October/November '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3, No. 10, December '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmiral (*Ronin*), Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

Volume Four, 1999 48 pp. each

Vol. 4, No. 1, January '99 Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman Interview (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, book reviews, Indian funk soundtracks.

Vol. 4, No. 2, February '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window*



remake), Philip Glass (*Koyaanisqatsi*), TVT sci-fi CDs, promo CDs.

Vol. 4, No. 3, March '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos interview; Goldsmith Buyer's Guide Part 2: The '80s; Hammer original soundtracks on CD, Recordman, Downbeat, *ST:TMP* CD review.

Vol. 4, No. 4, April/May '99 Franz Waxman: Scoring *Prince Valiant* (big article, photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

Vol. 4, No. 5, June '99 *Star Wars: The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

Vol. 4, No. 6, July '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: *1984*, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*; more.

Vol. 4, No. 7, August '99 Warner Animation Scoring (Shirley Walker on *Batman*/ *Superman*, Bruce Broughton on *Tiny Toons*; more); *Phantom Menace* music analyzed; Michael Kamen on *The Iron Giant*; Stu Phillips on *Battlestar Galactica*; percussion-

to over \$100 depending on where you are in the world; overseas customers should expect to pay duties as well.

Many readers have been with us for some time and do not need duplicates of more recent editions. Tell us when you started reading and we will pro-rate a package to include only those older editions you need to complete your collection.

Remember, for the first few years all issues of *FSM* were photocopies. We have gone back to the original "master pages" to generate new xeroxes. Most of the offset printed issues of the mid-1990s are long since sold out; but these were black and white with few pictures, so photocopies make very acceptable substitutes. A few 1997 editions with color covers are also extinct, so we have substituted black-and-white xeroxes of those as well—sorry. The originals are simply long gone.

Supplies are limited! It is expensive for us to keep reproducing sold-out issues—not to mention store them. **This offer will not last forever**—and it's the only way to acquire the initial newsletters #1 through #29, done by Lukas Kendall from June 1990 through January 1993.

If you are interested in obtaining the entire *FSM* run, please contact Chelo Avila, Associate Publisher right away for your personalized quote. Email Chelo@filmscoremonthly.com, call 1-888-345-6335 (overseas: 310-253-9598), fax 310-253-9588 or write **FSM Complete Collection**, 8503 Washington Blvd, Culver

ist Emil Richards; ASCAP awards.

Vol. 4, No. 8, September/October '99 Tribute to Stanley Kubrick: interview (Jocelyn Pook) and analysis of *Eyes Wide Shut*, plus Kubrick compilation review; Poledouris on *For Love of the Game*; Goldsmith Buyer's Guide: Late '60s; Jeff Bond's review/advice on Goldsmith concerts.

Vol. 4, No. 9, November '99 U.S. Postal Service Composer Stamps; *Papillon* film and score retrospective; interview with king of German schwing, Peter Thomas; Downbeat covers *Inspector Gadget*, *The Thomas Crown Affair*, and more; BMI awards night.

Vol. 4, No. 10, December '99 "Scores of Scores 1999": our annual review round-up, including collections of animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.

Volume Five, 2000 48 pp. each

Vol. 5, No. 1, January '00 SuperRescue: Inside Rhino's reissue of John Williams' *Superman* score; the film and cue sheet analysis; '50s *Superman* TV score; Howard Shore on *Dogma*; Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphile and more.

Vol. 5, No. 2, February '00 20th Anniversary Tribute to Jerry Fielding, including a conversation with Camille Fielding; The Good, the Bad and the Oscars—top picks for 1999; Inside Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Duning obit; Score Internationale and the 1999 release statistics.

Vol. 5, No. 3, March '00 *Phantom Menace* Mania: build the ultimate Star Wars CD in the privacy of your own home; Sing High, Sing Low: Readers pick the best of 1999; When Worlds Collide: music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

Vol. 5, No. 4, April/May '00 Cover features Bernard Herrmann: Retrospective of *Journey to the Center of the Earth*; Herrmann's 10 Essential Scores of the '50s, and CD checklist. Plus Richard Marvin on scoring *U-571*; J.Z. Kaplan on *Tora! Tora! Tora!*; Part one of film music representation in Hollywood.

Vol. 5, No. 5, June '00 Our Tenth Anniversary Issue! Features include Back



to the Future: The *FSM* Timeline; The *Film Score* Decade: the composers, music and events that made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard on *Dinosaur*; more.

Index

How much stuff have we printed in *FSM*? We're not even sure anymore. Here's a handy index of all reviews and articles through Vol. 4, No. 9, compiled by Dennis Schmidt. Cost: same as one back issue.

**photocopies only*

FSM says thank you with...

Free CDs!

While Supplies Last!

Order over \$50 (before shipping) and get your choice of a **FREE** CD courtesy *Sonic Images: Gone With the Wind* or *The Secret of NIMH 2*.

Order over \$100 (before shipping) and get BOTH CDs (or two copies of either—your choice). It's up to YOU! If your order qualifies, include a note on the order form or a separate sheet of paper



telling us which free item(s) to send you.

Gone With the Wind is the legendary 1939 symphonic score by Max Steiner in the Stanyan stereo re-recording of the London Sinfonia conducted by Muir Matheson. Also included are bonus tracks conducted by Rod McKuen from *America, America* (Hadjidakis), *For Whom the Bell Tolls* (V. Young), *Spellbound* (Rózsa), *The Cardinal* (Moross) and *The Prime of Miss Jean Brodie* (McKuen). Total time: 65:15.

The Secret of NIMH 2: Timmy to the Rescue is the orchestral score by Lee Holdridge to MGM's animated 1998 sequel to the 1981 Don Bluth film

Who did it?

What is it?

To buy or not to buy?



Ernest Gold: Film Themes and Suites

★★★
ERNEST GOLD
Artemis ART-F 001
11 tracks - 40:08

Ernest Gold is an oft-forgotten composer known mainly for his Oscar-winning *Exodus* and his association with auteur of earnest Stanley Kramer. This Artemis album is a restoration of a 1963 Decca recording of 11 film suites composed and conducted by Gold himself. The recording is vivid (most of the time), and the music is a honed mixture of European and Golden Age Hollywood styles. While most of these suites are closer to Golden Age and source music writing, *The Last Sunset* (1961) is more Silver Age in nature, foreshadowing such Goldsmith greats as *Lonely Are the Brave* (1962).

Exodus (1960) stands a step above everything else on the album—not because it's famous, but because it's simply better. It's the only really good theme here, at the caliber of a Miklós Rózsa biblical theme. I remember liking parts of *On the Beach* (1959) when I watched the film, but none of what I remember is represented on this album. All in all, this is an average compilation that doesn't do justice to an above-average composer (even if he himself is responsible for the program)—and the cover art is putrid.



Committed

★★★
CALEXICO, VARIOUS
Chapter III CHA 0200-2
24 tracks - 49:22

Director Lisa Krueger was instantly “slayed” by Calexico (John Convertino and Joey Burns), finding it the perfect sound for the heroine in her black comedy about a woman (Heather Graham) devoted to her faithless husband. She compliments the “Desert-flavored Quest Music” of Calexico with source songs from the '60s and earlier—a time when ideas of “romance and commitment” were plausible, or at least weren't laughed at.

There are about 30 minutes of Calexico, which is mainly repetitive, mellow loops of gentle percussion, guitar riffs and solo string bass pedals. Most of it does sound like underscore, especially considering there's so little going on—it's obviously acting as support. Without the film, the limited colors and subdued nature of the music can get boring quickly. There are varying energy levels (like in “Chasing Carri”) but few standout tracks.



Little Evil Things 4

★★★ 1/2
FRANK MACCHIA &
TRACY LONDON
Little Evil Things Volume 4
6 tracks - 65:41

Jim McDonnell recites scary short stories (written by Frank Macchia and Tracy London) over a near-constant bed of exciting, fully orchestral underscore (composed by Macchia). The five varied tales on this album make for an interesting horror library—plus, every one is jam-packed with orchestral underscore. This is an audio book without much room to breathe. The music and the stories are both decent, but some of it's hard to listen to with the constant superimposition of dialogue and music (both very audible). Much of the underscore pays extremely careful attention to every word and nuance in each line of dialogue, but it often works overtime, almost mickey mousing the images we're supposed to conjure in our mind's eye.

Macchia's “Little Evil Overture” is a dense and aggressive musical assault of gothic horror—it's well played by the Moscow Symphony Orchestra, but the recording is on the washed side. The rabid orchestral introduction to “Infection” is a great change of pace after the 1940s source-styled “Hazardous to Your Health.” “In Your Head” has wacky, Howard Shore-like pastiche and electronic elements. “The Violin's Curse” is more melodic and traditional—another nice contrast to the previous two tracks. There's a lot that's good to be had here, if your ears can sift through the busy layers of information.

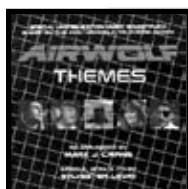


Dinner on the Diner

★★ 1/2
RANDY ARMSTRONG
Elipsis Arts CD 3680
Disc One: 19 tracks - 61:22
Disc Two: 21 tracks - 55:39

According to the package, this is “2CDs and 64 pages of recipes, photos, and travel adventures from South Africa, Spain and Southeast Asia.” Translation: dinner-party music. Ostensibly this is a companion soundtrack to the PBS series (which, we assume, is all about riding on trains and finding yummy dishes to stare at).

Composer Randy Armstrong is along for the ride, contributing two solid hours worth of ethnic world music to carry the show from locale to locale. Armstrong helpfully includes detailed track-by-track notes in said 64-page booklet. Most of the music is pleasant, at least in a keep-the-guests-at-bay kind of way. So if you throw a lot of dinner parties...



Airwolf Themes

★★★
SYLVESTER LEVAY, VARIOUS
Rearranged by Mark J. Cairns
GERCD 3
Disc One: 22 tracks - 73:32
Disc Two: 3 tracks - 11:58

Chalk it up to some really, really dedicated fans: *Airwolf* aficionado Mark J. Cairns may be of dubious sanity, but he deserves a lot of credit for taking three seasons' worth of *Airwolf* music and then rearranging and performing it himself—seeing as he couldn't obtain (or afford) the rights to the original tracks. Original composer Sylvester Levay is on board to provide a brief second disc of re-recorded material.

Cairns' effort is loving enough to make you wonder about how far fans will go, but the success of this type of album depends on one's knowledge of the show and its music. Levay's compositions are faithfully rendered, but there's a definite '80s cheesiness to them that will either sink or float depending on your love for other Levay masterworks like *Cobra*, *Mannequin* and *Stone Cold*.



28 Days

★★★
RICHARD GIBBS
Varèse Sarabande
302 066 151 2
16 tracks - 36:21

Betty Thomas liked Richard Gibbs' score for *Dr. Dolittle*, so he's back for *28 Days*, the Sandra Bullock rehab comedy. This score features Gibbs in full pop mode; even the reflective cuts like “Out the Window” are propelled by light percussion.

Gibbs' material is refreshingly dark in tracks like “A Way to Die,” recalling Brad Fiedel's early '80s work. “Can't Breathe” has nice mediant-related string writing over a drone. Juxtapose this with wacky cuts like “Ode de Toilet” and you've got a well-balanced, tasteful album that you probably won't want to buy unless you've seen the movie. I just saw the movie on an airplane—it blew.

Who did it?

What is it?

To buy or not to buy?



Piercing the Celluloid Veil: An Orchestral Odyssey

★★★ 1/2
MARK WOLFRAM
Wrightwood WRCD-1562
19 tracks - 50:31

Piercing the Celluloid Veil is intended to be a stand-alone concert album of music that sounds like film music...but isn't. Most of the tracks here are short, demo-like underscore cues. Certain tracks ("Wondrous Journey") are heavily generic, and others ("Slasher") are simply awful. But there are also pieces like "Dogged Pursuit," which mixes fandango-like Bernard Herrmann elements with an exciting Jerry Goldsmith-styled action track. "Farewell" crosses Elmer Bernstein with Lee Holdridge, and even a bit of Mancini. Most of the music performed by the Sinfonia of London (the first nine tracks plus a couple of others) is well-played and recorded, and very listenable...even enjoyable.

It would be wonderful if this moment-to-moment/dramatic style of writing (often employed solely in film music) could succeed as albums like the one attempted here. *Piercing the Celluloid Veil* is a decent album but a better concept. Even if this attempt shapes up more like a demo, soundtrack fans should try and support this kind of music—it really does sound like movie music. Go and prove that you're not just collecting film music albums (like stamps or baseball cards) just because of the movies or famed composers they're associated with.



Cecil B. Demented

★★★
BASIL & ZOË POLEDOURIS,
VARIOUS
RCA Victor 63722-2
12 tracks - 31:08

Baltimore-based shock merchant John Waters' films have certainly become more accessible since the divine heights of *Pink Flamingos*, but they're no less outré. The soundtrack to *Cecil B. Demented* has the far-out feel of a Waters film, ranging from hardcore gangsta rap about low-budget filmmaking ("Bankable Bitch," "No Budget") to thrash-rock ("Nice Tranquil Thumb in Mouth," "The Locust"). Of primary interest to *FSM* readers is Basil Poledouris' name on the CD,

but daughter Zoë is responsible for the majority of the album, credited as co-writer and/or performer of an admittedly varied set of rock songs. Basil's one track, "Dying to Meet You," (written with Zoe) won't thrill anyone still drooling over *Robocop* or *Starship Troopers*. Still, the album is varied enough to make an entertaining listen, especially if you're in the mood for something a little left-of-center.



Up at the Villa

★★ 1/2
PINO DONAGGIO
Varèse Sarabande
302 066 128 2
21 tracks - 55:30

Pino Donaggio's music works best in films where his Morricone-esque lyricism provides a counterpoint to on-screen imagery; hence the success of his scores for early Brian DePalma films like *Carrie*, *Dressed to Kill* and *Blow-Out*. Ever since, however, Donaggio's sound and style have been in flux.

Up at the Villa is nearly an hour long, and while it's interspersed with plenty of big-band, louny source cues, Donaggio tries to stretch his romantic style much too far—and it's all too similar to Morricone. Even the darker cues crib heavily from Morricone's array of techniques. The album's final cues, such as "The Princess' Goodbye" and "No Set Plans," ostensibly provide an emotional send-off to the film, but on the album, they're just more of the same...only louder.



The Crow: Salvation

★★
MARCO BELTRAMI
Koch KOC-CD-8075
20 tracks - 51:53

If there is one theatrical series that does not deserve salvation, *The Crow* is it. Like the vigilante *Death Wish* movies of the '80s, this one has lost sight of any creativity and aims for the lowest common denominator. Marco Beltrami has inherited the scoring duties from Graeme Revell, who did both the original as well as the sequel *The Crow: City of Angels*. It may not be Beltrami's fault that most of the music is pretty faceless. The script doesn't give him any chance to explore the depth of the characters.

The album consists mainly of loud guitar-driven noise (during the action cues) and ambient new age melodies (for more reflective moments). The one good idea is the love theme, reminiscent of Angelo Badalamenti, which might make a nice underscore for a figure skater one day. While this is a serviceable score, it would be nice if Beltrami got more challenging work. There's a simultaneous release of a *Crow: Salvation* song CD with music by Hole, Filer, Kid Rock and other hard rockers—it's a better album.



I Dreamed of Africa

★★ 1/2
MAURICE JARRE
Varèse Sarabande
302 066 143 2
8 tracks - 60:04

Jarre returns to the desert (sort of) in this score for the early-summer flop starring inexplicable Oscar-winner Kim Basinger. Jarre's music is primarily acoustic, which is surprising given his penchant for electronic experimentation. There are plenty of sweeping, wide-open-space cues, with percussive African-traditional cues thrown in to keep the album from getting redundant.

Jarre's main theme has a leisurely travelogue feel that's nice but grows repetitive. Fortunately, the score is organized into five lengthy suite-style cues that allow for the material to breathe and develop more organically as an album. While Jarre wisely doesn't lean on ethnocentric instrumentation, his themes are so relaxed that the album desperately needs a shot of energy. Jarre's score plays out at 46:07.



Boiler Room

★★★
THE ANGEL
New Line NLR 90022
26 tracks - 35:15

Much was made about this January New Line release being *Wall Street 2000*, but give composer/arranger/producer The Angel credit for not rubbing your nose in the film's finger-pointing idealism. The score represents what will probably become the next wave in film-music composition: through-composed electronica, mixing and matching sounds and musical styles without sticking to anything in particular.

Fans of electronica and techno will get a kick out of this. It doesn't have the aggressive, in-your face dance stylings of Fatboy Slim; if anything, it resembles Moby's early albums with clever permutations of a jazz ensemble into a surprisingly quiet and sparse mixture of backbeats, loops and sonic experimentation. A traditional film score it's certainly not—but it is a good example of things likely to come.

(continued from page 36)

pieces with virtuosic performances by a variety of Italian soloists. The best cue of the album is the third, a miniature concerto actually performed on-screen (by Gabriel Byrne!). This richly orchestrated work is one of Morricone's most delightful; while unquestionably pastiche, it is still unmistakably Morricone. Featuring exceptional performances by soloists Gabriele Pieranunzi (violin) and Gilda Butta (piano), the piece will stun into complete silence anyone who hears it. That there is music like this being written within the confines of film puts to shame any claims that film music is somehow a lesser art form.

The rest of the score cannot live up to this four-minute piece but is nevertheless all of the highest standard. Morricone develops a series of themes, largely classical in origin, though sometimes with jazz roots. He also incorporates a children's choir, which sings a fairly innocent lullaby, creating a striking contrast with the accompanying classical violin solos.

"Canone Inverso Primo" presents the most thorough arrangement of the score's main theme, while secondary themes appear in "Tema d'Amore Disperato" and, most delightfully, "Intermezzi." There are also other set pieces, like the playful "Goliardi e Sport." The film is directed by Ricky Tognazzi (whose previous works with Morricone have resulted in bleak, edgy thriller scores), so it's not a surprise that maudlin action music appears later on the disc in cues such as "Avvolgente" and "Elmetti di Fuoco"—Morricone's driving rhythms still make these satisfying pieces.

Morricone also interpolates the music of a few of his predecessors into four cues, featuring Debussy, Paganini, Bach and Dvorak. Fabio Venturi's recording is vivid and brings the music to life just as it should, and the performance by the Accademia Musicale Italiana is first-rate, especially given some of the difficult material (Ettore Pellegrino's

playing in "Corsa" rivals anything by Joshua Bell in *The Red Violin*).

Canone Inverso represents the pinnacle of what good film music can possibly hope to reach, and is not only the best score of 2000 so far, but probably Morricone's best romantic work since *Once Upon a Time in America*. It's sad that, because of the obscurity of the film, so few people will actually hear this music. Do yourself a favor and find this remarkable score.

—James Southall

Peyton Place (1957)★★★★½

FRANZ WAXMAN

Varèse Sarabande 302 066 070 2

18 tracks - 50:10

Franz Waxman's work shows a greater variety from score to score than that of any other Golden Age composer. The ability to leap between projects seemingly miles apart was not a skill unique to Waxman, but to write scores for them that *also* seemed miles apart may have been. Waxman's sweeping, beautiful score for *Peyton Place* is about as far removed from something like *Prince Valiant* or *The Spirit of St. Louis* as you can get, even though they were written in roughly the same period.

While the film itself may now seem dated, Waxman's score for *Peyton Place* is as vital and beautiful today as it ever was. Perhaps it has aged so well because it wasn't necessarily composed with the sensibilities of most scores of the time: Rather than writing music that rigorously reflected the on-screen action, Waxman wrote a score that plays more as a tone poem, reflecting the events in broad, colorful dramatic strokes. This concept is more in keeping with the European film composers who would follow him a decade or so down the line.

Waxman's themes for *Peyton Place* are instantly attractive; needless to say, many of them are played by violins straining to reach their upper registers, with the subtlest homophonic horns as accompaniment. But despite being lush and beautiful, this music never comes across as even vaguely sentimental or melodramatic—this is where



Waxman exceeds the norm. An extended cue like the seven-minute "Hilltop Scene" doesn't once descend into cheap soporifics, retaining an air of dignity and charm throughout. The more intense parts of the story receive appropriately dramatic cues: "The Rape" and "Chase in the Woods," for example, are heart-breaking despite their brutality; the contrast with "Summer Montage," the cue that falls between them, further heightens their impact.

This new recording, with the Royal Scottish National Orchestra led by Edwin Paling and conducted by film composer Frederic Talgorn, is excellent. Producer Robert Townson's oft-criticized, concert hall-style recording technique works beautifully with *Peyton Place*; the lush, sweeping music engulfs the listener, as a score like this one should. As an additional bonus, this recording includes four cues (totaling about 10 minutes) that have never been released before.

It is difficult to overstate the beauty inherent in pieces like "After School" and "Swimming Scene," and as such, *Peyton Place* comes highly recommended. Waxman is not one of the better-represented Golden Age composers, so this album will hopefully generate more attention for his work among younger film music fans. It's a wonderful score, justice by this terrific recording.

—James Southall

Reel Life: The Private Music of Film Composers Vol. 1

★★★★½

HOWARD SHORE, BRUCE BROUGHTON, VARIOUS
Arabesque 26741 • 12 tracks - 69:17

This Arabesque compilation album features eight premiere recordings of original chamber music written by popular film composers. The lively first track, "Odyssey," by Bob James (a jazz writer who penned the theme for "Taxi") is the kind of thing you'd hear opening almost any generic live chamber concert. The piece should give you a good idea right off the bat whether this album is for you. It's moderately jazzy, with flute and piano in loose sequencing and imitation of rapidly scaling figures—and it's not a sound or style that film music fans are necessarily accustomed to.

Howard Shore and Rachel Portman each contribute two pieces to the album. "Hughie" has Shore in his diabolical, brooding mode. Instruments pair up in a quasi-fugal setting where everyone's playing the same basic idea (except for the violin, which hangs over top). It may sound messy, but that's part of the point—this would work well as torture music in Shore's films. His "Piano Four" is sparse and plaintive, and it's more tonally grounded (if only by comparison to "Hughie"). Each of these pieces could almost fit into Shore's film repertoire. They sound like Howard Shore, but there are certain modern techniques or conventions (one of the biggest being the mere fact that these are chamber works) that he just wouldn't be able to get into most films. Rachel Portman's "Rhapsody" and "For Julian" are the most tonal pieces on the album. She uses attractive, long-lined melody over piano arpeggiations in English folk settings. Portman is likely most comfortable working in film, as she's completely tonal even here, where she doesn't have to answer to a director. Perhaps she's just answering to the public, which often cries out for the death of abstract music, or to her heart. "For Julian" at

(continued on page 47)

BEGINNING IN THE '60S, AUTHOR
WALTER ERNSTING (CLARK
DALTON) PRODUCED A SEEMINGLY

ENDLESS SERIES OF SCIENCE FICTION NOV-

ELS DETAILING THE EXPLOITS OF TERRAN

OVERLORD PERRY RHODAN. FROM THE

start these were extremely popular, not only in Ernsting's native Germany, but also in France, Italy and Israel. By the '70s the novels were routinely appearing on American retail paperback shelves, and there were two German/Italian Perry Rhodan movies released to theaters internationally: *S.O.S. in Outer Space* (1967), aka *4,3,2,1-Death!*, score by Erwin Halletz, and *Mission Stardust* (1968), score by Anton Garcia Abril (the *Blind Dead* series) and Marcello Giombini (the *Sabata* films). *Stardust* played regularly on American television in the '70s, and it is now available on Rhino Video. Thank heavens that my friend Matthias Künneke has production authority at Germany's Universal Music label. His love of classic Silver Age film music prompts lots of cool European film and TV reissues, *Perry Rhodan 2000* (Peter Thomas, Boutique 562 558-2, 4 tracks - 20:50) being the latest. The themes on this disc are original compositions—four contemporary remixes, three versions of a main theme, plus the “Love Theme for Mondra Diamond.” The main theme, identified as “Hymn to the Future” (“Hymne und die Zukunft”) is a great title track similar to Stu Phillips’ overture for *Battlestar Galactica*. All four extended cues (the longest is over six minutes) are arranged with a bracing, emphatic beat, presumably to transform “film themes” into '90s dance music. The good news is that Thomas has handled this affectation with aplomb, without overwhelming the melodic identity of his own compositions. Instead, these two themes, while posing as cinematic works for late '60s European science fiction, have successfully been infused with a healthy dose of '90s-style youthfulness.

We Are the Chosen

DRG Records and their amazing Classic Italian Soundtrack series provides strong evidence that God loves American collectors of Italian Silver Age film music. The

“Hymn to the Future” is a great title track similar to Stu Phillips’ overture for BATTLESTAR GALACTICA.

Spacemen, Pussycats and Corpses Galore!

by John Bender



DOCTOR WHO? Germany's pulp spaceman Perry Rhodan gets a millennial makeover on CD.

latest release is the fourth volume in DRG's subseries spotlighting the works of Goblin, Italy's answer to Tangerine Dream. This edition features extensive suites from two films, *Squadra Antigangsters* (*Antigangster Squadron*), *La Chiesa* (*The Church*) and five cuts from the 1976 concept album *Roller* (Goblin, DRG 32934, 19 tracks - 75:27). *Squadra Antigangsters* covers more stylistic territory than the typical Goblin score; the band takes their best shots at reggae, acid/Latin rock fusion, disco funk, nicely done light Brazilian swing, and a tough little main title jazz/rock speedball. *La Chiesa* was dealt with by employing a shifting mix of liturgical clausulae (using organ and chorus) and gothic rock rhythms. Not an uninteresting effort, *Roller* is Goblin exercising their native tendencies. All five tracks show off the band's proclivity for classic rock à la Yes, Genesis or Emerson, Lake and Palmer. As with all of the other Classic Italian Soundtrack releases there are rare, full-color poster reproductions and detailed liner notes.

Calling All Cops

Plastic Records of Prato, Italy, has just put out a second CD of Italian police film music, *Piombo Rovente—A Journey Into '70s Italian Police O.S.T.* (various, Plastic PL012, 26 tracks - 70:09). Plastic's first such release was the score to *Milano Violenta* by Eurico Pieraninzi and S. Ivano Chimenti, aka Pulsar. Designing an equally desirable follow-up anthology of Italian cop film (“Poliziotteschi”) themes couldn't have been all that easy for Vito Pleonasma and Alan Vix, since Peter Blumenstock had previously released two impressive collections totaling almost 40 cues. However, both Pleonasma and Vix dug deep and came back with at least 15 new tracks; more than half of *Piombo Rovente*'s 26 cuts are digital and/or total ineditis. This is a slick CD, featuring lots of highly energized jazz/rock/blues blends that describe the impossibly frenzied virulence of the Poliziotteschi detective's daily routine—enough to give Harry Callahan a nervous breakdown! Sliced into it are soundtracks by Franco Micalizzi, the DeAngelis brothers, Pulsar, Francesco DeMasi and Riz Ortolani. For all you DeMasi collectors—*Piombo Rovente* together with Viva Musica's *Francesco DeMasi Film Music—Violence*

and *Suspense* supplies most of DeMasi's great score for *The Big Game* (*La Macchina Della Violenza*). A real pleasant surprise: Track 8 of this disc is the steamy torch song from *The Big Game*, "Time on My Hands" (unfortunately the female vocalist is not credited). And one final plus—this production has 12 full-color poster reproductions (a few badly photographed), and new interviews with Franco Nero (*Django*) and the number-one Poliziotteschi composer, Franco Micalizzi. As Eric Cartman has frequently stated: "Sweet!"

Pop Goes the Synthesizer

Lionel Woodman (Hillside CD Productions) and Roberto Zamori (The Film Music Art Studio/Hexacord) have two new releases available: an upgrade of an earlier Morricone reissue, *Prince of the Desert* (not available for review), and a quirky, entertaining Bruno Nicolai work entitled *Una Giornata Spesa Bene*, aka *The Price of One Good Day* (Bruno Nicolai, GDM 2019, 16 tracks - 62:55). Released in 1972, this film was recently screened on British television. Word of mouth is that it's an excellent film. The principal structure of this particular score has been orchestrated for strings, percussion, harp synthesizer and Moog. It's a peculiar composition, a psychedelic jingle, reminiscent of a curious pop instrumental called "Popcorn" (by the band Hot Butter) that climbed the charts over two decades ago. Whereas this "gimmick" radio-hit was just for fun, Nicolai's piece hides a darker nature just under the surface. As with similar scores by Morricone (*The Stark System*, *The Toy*, *Investigation of a Citizen Above Suspicion*) the cosmetic lightheartedness of the instrumentation is meant to partially obscure the more disturbing implications of a doggedly insistent melody. Besides several variations on the main theme there are also present a light "travelogue" cue (track 8), an actual Bach cantata synthesized à la Wendy Carlos (track 6), a marvelously expressionistic tone poem of sweetened anxiety (track 10), and a quintessentially Italian film music staple of the '70s—a mechanistically relentless "March of Corruption" anthem for syn-

thesizer, piano, strings, percussion and, of course, jaw harp (track 6). Included on this disc is a full half-hour of previously unreleased music. Let's hope that Lionel and Roberto have plans afoot to release many more film works by the great Bruno Nicolai.



Red Cats on CD

Another Nicolai score currently on the market is *Gatti Rossi in un Labirinto di Vetro* (*Red Cats in a Labyrinth of Glass*), aka *Eyeball*, *The Secret Killer* and *Wide Eyed in the Dark* (Nicolai/DeAngelis, RCA OST 145, 22 tracks - 46:56). Craig Ledbetter and Adrian Luther Smith, in their indispensable published compila-

tions examining the Italian gialloes, refer to Nicolai's score for this 1974 film as, respectively, "indifferent" and "throwaway." I disagree. In fairness, both Ledbetter and Smith have addressed the score in, as some would hold, the ideal context of a film review. But the fact that I am being freshly exposed to the complete score apart from the film has, I suspect, allowed for a more pronounced appreciation of the music itself. Both Ledbetter and Smith describe the film as inane and ludicrous, and apparently the director seriously overused Nicolai's main theme, causing a good piece of music to become an irritant. The main theme, called "Red Cats," followed the uniquely Italian trend of supplying violent thrillers with charming and elegant title cuts. "Red Cats" does feature a repeating phrase on piano that harbors some flavor of the mysterious, but this portion is swept along by the adventurous pace and glittering instrumentation of the whole. Just as with *Una Giornata Spesa Bene*, this score also has its representative "March of Corruption" theme (tracks 2 and 8), here called "Chain of Murders" and "Warning Signs." Unlike most scores for thrillers, gialloes or

otherwise, I find all 11 cues from this film to be very approachable—even the raw suspense tracks are beguiling. The loveliest piece, "Labyrinth" (track 4, reprised as "Barlington," track 9), is an effervescent icon of womanhood (Martine Brochard, the beautiful red-headed star of *Eyeball*). There are so many good reasons to fall in love with Silver Age Italian film music, not least of which is the shared tendency of many of the (male) Italian composers to write to the seemingly endless stream of painfully desirable women who graced these pictures. Nicolai's score has been paired with another giallo, *I Corpi Presentano Tracce di Violenza Carnale*, aka *Torso*, *The Corpses Show Evidence of Rape* and *The Devil's Saw Blade*, music by Guido and Maurizio DeAngelis. The DeAngelis brothers have a tendency to write scores with a flip-

pant, silly attitude (sometimes with a goofy

American-folk affectation), and so I screen carefully before buying. No need to worry here. Sergio Bassetti has been gracious enough to double-up a fine Nicolai score with an excellent DeAngelis effort. Listenable incidental cues mixed with a well-dressed and downright friendly main theme make *Torso* the perfect companion piece to *Eyeball*... those last eight words sound like a cannibal discussing cuisine! I wonder, would it be possible to build a complete body, Frankenstein-style, using only "body-part" film titles? Let's see, there's that Michael Caine flick *The Hand*, the sado-erotic German

horror *The Head* (a great score), *Million Dollar Legs*, *The Long Arm of the Godfather*, *Booty Call*, and so on. May I humbly suggest that all fun-loving readers flood the *FSM* mail-room with attempts at solving this conundrum?



The Music to Beat

The third and final volume of Crippled Dick Hot Wax's *Beat at Cinecitta* series has finally appeared (various, Crippled Dick Hot Wax CDHW 058, 16 tracks - 47:50). The packaging is the same, stuffed to the gills with wild and raunchy European movie-magazine covers, excerpts from Euro-pulp photo-novels, film posters, and several new and welcome portraits of the "Beat girl" (sadly, the boys at Crippled Dick don't officially acknowledge their luscious distaff mascot—even worse, they again have stupidly neglected to print her phone number!). The only big difference is in the album

"Red Cats"
followed the
uniquely
Italian trend
of supplying
violent
thrillers with
charming and
elegant music.

credits. I assume that while this third volume was in the early conceptual stage Peter Blumenstock (Lucertola Media) and Toner Van Bach (Crippled Dick) went their separate ways, and so Blumenstock's name is absent. The change doesn't seem to have drastically affected the disposition of the anthology; Volume 3 possesses the same ratio of monster jazz and blues tracks to lighter swing and/or pop. On the way heavy side is Doris Troy's *Kill!* vocal, identified as "Kill Them All!" by Berto Pisano with J. Chaumont and R. Gary. This is an extended inedit version of Pisano's incredible theme of towering rage. Pisano's masterful and beautiful film music has otherwise been sinfully overlooked for digital restoration; titles such as *Death Smiles on a Murderer*, *Superargo*, *Goldface*, *Interrabang*, *Killer Kid*, and many others should most certainly be made available on CD. Carrying over from Volume 2 the *Beat* curators are still understandably drawing upon Piero Piccioni's opus *An Italian in America*, this time using the wonderfully larger-than-life love ballad "Amore, Amore, Amore." Typically, Christy (*Diabolik*, *Navajo Joe*) sings as if she was trying to blow out the back wall of the recording studio—what a gal! A big chunk of this anthology's best cues are by Piccioni. "Party Music 2" from *Playgirl 70* is an aggressively percussive and hard-hitting go-go number. "Once and Again" from *The Fox With the Velvet Tail* and "Right or Wrong" from *After She Kills the Male and Eats Him*, aka *Marta*, are both performed by, and co-written with, a young woman named Shawn Robinson. Typically for Piccioni front-liners, these title tracks are feverish and almost defiantly erotic. Importantly, the composer is able to communicate such inflammatory passion without resorting to the overt or the clichéd. Piccioni's oeuvre over the past 20 years has made clear to me that Madonna and her corporate-sponsored ilk know only that sex sells and lack an understanding of sensuality in art or as art. "Once and Again" and "Right or Wrong" amply demonstrate the hand-in-glove quality of Piccioni and Robinson's musical collaborations. Piero should've left his wife and kids, hooked up with Shawn, and the two could have gone on to produce a steady stream of passionate love (lust) ballads the likes of which the world has never seen. Just a silly dream, but a glorious silly dream! Other desirables on this anthology are Armando Trovaioli's "big-sound" '60s pop-rock classic, his theme for *The Archfiend*, and Roberto Pregadio's funky reprise of his main theme for *Eva: The Savage Venus*. This cut is a prime example of Italian "surf-style" blues/rock fusion, a very cool design that even washed over into some spaghetti western scores. **FSM**

SCORE (continued from page 44)

times sounds like a Broadway tune or a concert piano arrangement of a grand orchestral theme originally intended to be a main title.

Michael Kamen and Bruce Broughton are each represented by only one work, but Kamen's is over 11 minutes long and Broughton's is over 20. Kamen's "Cut Sleeves" is an episodic, eerily pleasant piece that's similar to his film work. It's all about melody and orchestration—harmony is not much of an issue. There's more syncopation and pop influence here than anywhere else on the album—five to six minutes in, the piece sounds like light Japanese pop without a backbeat (not an insult). As it turns out, Kamen intends this piece to depict a Chinese legend. Bruce Broughton's "A Primer for Malachi" is a story about the cycle of life (on this disc, many of these composers end up writing programmatic music even without a film). There's a constant not quite cartoonish playfulness (much better than his Roger Rabbit cartoon scores) and great energy throughout. The colors of the flute, clarinet, cello and piano get tiresome after 20 minutes, and the mood is almost too consistent until the final movement, but this piece is well worth hearing—especially for Broughton fans.

Last but not least is David Raksin's "A Song After Sundown," a heavy dose of jazz Americana right out of the old school. It's nice to hear this style in such a nice, cleanly performed recording. All in all, this is an illuminating album. The varying styles of Kamen, Shore, Broughton and Raksin are still identifiable in their concert settings—and yet it's obvious that most of this can't be film music. Portman's stuff is more on the generic, folksy side, but it sounds more like film music than anything else here. It's marginally identifiable

as Portman (or Thomas Newman), and more important, it paces the album well. It's nice to have some tonal, folk material (Kamen's helps with this as well) amid the more busy and difficult, rampaging works like "A Primer for Malachi." The liner notes by Doug Adams, Michael Whalen and Charles Yassky are thorough and provide much more background and interpretation than I can in this review. If you're a fan of any composer represented on this album—or you're curious about how film composers function on the outside—you should check this out immediately. —J.Z.K.

Escape From New York ★★½

(Silva Expanded Edition)

JOHN CARPENTER, ALAN HOWARTH

Silva Screen SSD 1110 • 20 tracks • 57:33

If ever a score deserved to be remastered for CD, it's this one. Carpenter's distinctive electronic sound is nowhere better suited than (continued on page 48)

SCREEN ARCHIVES ENTERTAINMENT

Large selection of new domestic and import releases, older releases and out-of-print CDs

Major credit cards accepted.
Write for free catalog!

PO Box 500
Linden, VA 22642

ph: (540) 635-2575

fax: (540) 635-8554

e-mail: NipperSAE@aol.com

visit: www.screenarchives.com



SOUND TRACK ALBUM RETAILERS

Specializing in
**SOUNDTRACK, BROADWAY
and STUDIO CAST CD's
DOMESTIC and IMPORT
RELEASES**

e-mail or write for your
FREE CATALOG

**P. O. Box 487-Dept. FS
New Holland, PA 17557-
0487**

NEW e-mail: starcd@infi.net

phone/fax:

(717)351-0847

Visit our website at:

www.soundtrak.com

SCORE (continued from page 47)

in his seminal future-noir masterpiece, *Escape From New York*. The director has often compared his genre films to westerns, and Carpenter's early musical stylings evoke futuristic Morricone. It's disheartening that what might have been this score's ultimate incarnation in crisp, digital sound falls short of the mark. Silva's remastered, expanded disc has its share of worthy qualities, but these just barely outshine a few irritating flaws.

Most rankling is the inclusion of no less than eight dialogue tracks; a total of 4:03 of listening time. The longest is a nearly two-

minute exchange which becomes tiresome pretty quickly. Worse, dialogue interferes with score, at the end of "Everyone's Coming to New York," the goofy musical number written by an uncredited Nick Castle. On the original Varese disc of *Escape*, it trails off into a somber piano solo. Here, it's cut short by a line from Ernest Borgnine, as in the film. If we wanted dialogue over the music, fellas, we'd watch the movie!

The other troublesome glitch is in the apparent mishandling of certain tracks. Alan Howarth states in the scant liner notes that the original analog tapes were transferred to a digital workstation, and that "all the clean

up and mixing was done within the computer, which did editing as well as the mix," purportedly restoring "its original film version." The computer must not have seen the film, because the eerie rendition of Debussy's "Engulfed Cathedral" seems to be missing a reverb track, leaving the previously sonorous bass notes hanging in mid-phrase. The loss of reverb was so jarring that I wondered whether Howarth had actually re-performed the cue. After comparing it to the film, it's undoubtedly the same piece, but what a difference a bit of a sustain and vibrato make! The same problem plagues the jagged chords of "Over the Wall," and clumsy digital mixing has left "Romero and the President" with a flaccid ending. "Over the Wall/Airforce One" has acquired a weird synth sting that doesn't appear in either the Varese disc or the film. What's up with that?

Fortunately, not all of the tracks are marred by these mysterious imperfections. In fact, the rest of the disc sounds superb. Howarth's use of additional stereo separation is a plus, especially on heavily layered, multi-track cues such as "The President Is Gone." The classic "Main Title" has never sounded better; nor has "69th Street Bridge," with its rapid-fire flanging and jaunty steel-drum-styled ornamentation. "Police Action" is another real standout, as the western themes hinted at in other cues coalesce into a twanging six-note motive reminiscent of a gunfight sequence, while a heartbeat-like bass cadence represents time ticking away.

The real meat of this disc is the inclusion of six unreleased tracks, and they are worth the price of purchase. "The Bank Robbery" is the crowning glory of these. Lost to the proverbial cutting-room floor when Carpenter removed a 10-minute prologue, this cue never stops moving. Using the same basic rhythm as "President at the Train," this cue sets the mood for Plissken in action, and creates a thematic base in which we can now recognize the Duke's theme as a variation on Snake's.

Interesting, but absolutely wrong for the film is "Snake Shake," the original end credits theme, featured here for the first time. While not bad per se, this piece is more apropos of a parody, akin to the quirky end credits theme from *They Live*. Had the movie ended on this note, its foreboding quality would have been lost in a fast-paced "Just kidding, folks!" punchline of a cue.

Silva's releases are uniformly excellent, so the clumsiness with which this disc was assembled is surprising. In all, it serves as a decent companion piece to the original Varese CD, rather than a replacement. The new cues are admirably represented, while their previously released counterparts, sadly, are not. This release is recommended to Carpenter completists and die-hard *Escape* fans only.

—Chris Stavrakis **FSM**

NOW AVAILABLE FROM YOUR FAVORITE



CHRISTOPHER FRANKE New Music For Films, Vol. 2

"A very enjoyable album... I highly recommend it."

Yu Lui, FILM SCORE MAGIC

The second album in the series of original film music by Christopher Franke, former member of the legendary electronic group Tangerine Dream and composer for the epic science fiction series *BABYLON 5*.

This new collection includes orchestral and electronic suites from his scores for the films *SOLO*, *TARZAN* and *THE LOST CITY*, *THE INHERITANCE*, *PACIFIC BLUE* and

Sonic Images Prime Time

Action! Suspense! Sci-Fi! A great collection of original main titles and music from prime time TV series. Featured on this compilation album are memorable melodies and fan favorites from *BABYLON 5*, *THE OUTER LIMITS*, *CHICAGO HOPE*, *LOIS & CLARK - THE NEW ADVENTURES OF SUPERMAN*, *THE SENTINEL*, *POLTERGEIST*, the award-winning *GENE RODDENBERRY'S EARTH: FINAL CONFLICT* and more.

Composers like Mark Isham, James Newton Howard, Basil Poledouris and Christopher Franke take you on a journey from the old west to the edges of the universe.



to order online:
www.sonicimages.com

PO Box 691626
West Hollywood, CA 90069, USA

LITTLE EVIL THINGS

Modern Audio Horror Stories With Music Accompaniment

Winner of Publishers Weekly
Listen Up Award!

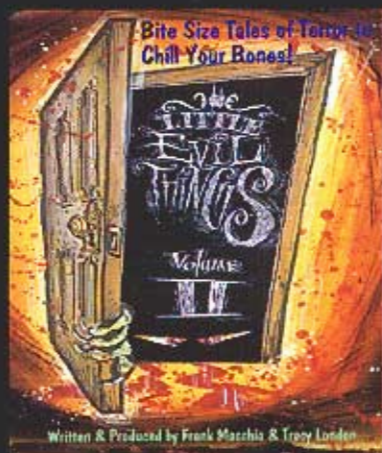
"...a perfect marriage of words
and music that sets an effective, creepy
atmosphere." - Billboard

Volume 4 features
The Moscow Symphony Orchestra
- 40 minutes of white-knuckled fury!



"So energetic and fast paced that you can't help having fun!" - Los Angeles Times

Volumes 1-2-3!! The terror that keeps on giving!!



Available on Compact Disc or Cassette

Each volume approx. 1 hour long

Ages 13 to adult - Not for younger children

Volume One:

ISBN #1-891007-00-9 (audio cassette)

ISBN #1-891007-01-7 (compact disc)

Volume Two:

ISBN #1-891007-02-5 (audio cassette)

ISBN #1-891007-03-3 (compact disc)

Volume Three:

ISBN #1-891007-04-1 (audio cassette)

ISBN #1-891007-05-X (compact disc)

Volume Four:

ISBN #1-891007-06-8 (audio cassette)

ISBN #1-891007-07-6 (compact disc)

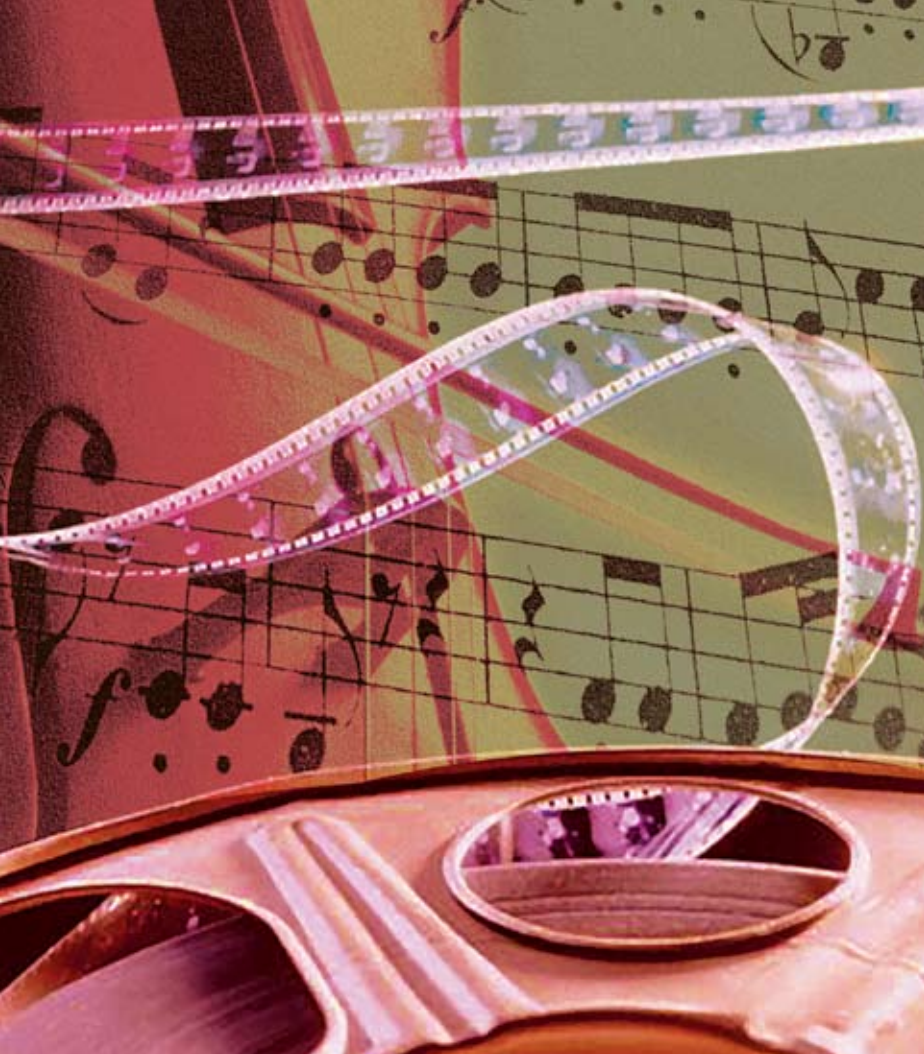
"Divertingly gross!" - Library Journal

Call toll-free

877-LIL-EVIL

or visit our website at

www.littleevilthings.com



Film & TV Music Series 2000

Film & TV Music - August 22, 2000

Space Deadline: August 4

Materials Deadline: August 9

Film & TV Music Update - November 3, 2000

Space Deadline: October 19

Materials Deadline: October 24

If you do spotting sessions; edit music, compose, contract, orchestrate, copy, record, dubbing or prep; sync licensing; music marketing; publish, edit film or re-score; supervise or clear soundtracks, The Hollywood Reporter is the place for you.

If you contribute in any way to the film music process, our Film & TV Music special issues and updates provide a unique marketing opportunity for your talent, product or service throughout the year.

Reach our 140,000-plus readers and industry professionals whose every creation requires music: the producers, directors, music supervisors and heads of licensing who can hire you or your work for their next project.

THE HOLLYWOOD REPORTER

www.hollywoodreporter.com

Los Angeles

Judi Pulver
(323) 525-2026

New York

John Troyan
(212) 536-5059

United Kingdom

John Kania
(44-207) 822-8353